

GP60
LEVEL TWO

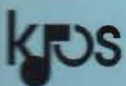


NEIL A. KJOS
PIANO LIBRARY

Fundamentals of Piano Theory

by

KEITH SNELL & MARTHA ASHLEIGH



NEIL A. KJOS MUSIC COMPANY
Publisher

THE NEIL A. KJOS PIANO LIBRARY

The **Neil A. Kjos Piano Library** is a comprehensive series of piano music in a wide variety of musical styles. The Library is divided into eleven levels and will provide students with a complete performance experience in both solo and ensemble music. Teachers will find the carefully graded levels appropriate when choosing repertoire for evaluations, auditions, festivals, and examinations. Included in the **Neil A. Kjos Piano Library**:

Preparatory Level - Level Ten

Fundamentals of Piano Theory
Piano Repertoire: Baroque & Classical
Piano Repertoire: Romantic & 20th Century
Piano Repertoire: Etudes
Scale Skills
Essential Piano Repertoire
Music of the 21st Century
New Age Piano
Jazz Piano
One Piano Four Hands
Music for Christmas

PREFACE

The study of music theory is an integral part of a complete musical education. Piano students who have consistent theory instruction will retain and interpret music more easily and accurately. *Fundamentals of Piano Theory* from the **Neil A. Kjos Piano Library** provides piano students with an organized course for the study of music theory. Each volume contains essential rudiments of theory particularly relevant to the study of piano music. The appropriately graded levels present concepts in a clear, systematic manner to ensure steady and thorough progress as pianists advance in their understanding of music theory.

CONTENTS

LEVEL ONE REVIEW	2		
<i>Unit 1: TIME SIGNATURES AND RHYTHM</i>		<i>Unit 8: MINOR KEY SIGNATURES</i>	34
Notes and Rests in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$	4	THE CIRCLE OF KEYS	37
Time Signature $\frac{6}{8}$	6	<i>Unit 9: MAJOR AND MINOR TRIADS</i>	38
Time Signature $\frac{2}{2}$	7	<i>Unit 10: TRIADS AND INVERSIONS</i>	40
Sixteenth Notes	8	<i>Unit 11: PRIMARY TRIADS</i>	42
Dotted Eighth Note Rhythms	10	<i>Unit 12: CADENCES</i>	44
Syncopation	11	Authentic, Plagal, and Half	
<i>Unit 2: INTERVALS</i>	12	<i>Unit 13: PRIMARY CHORD PROGRESSION</i>	46
<i>Unit 3: HALF STEPS AND WHOLE STEPS</i>	13	<i>Unit 14: HARMONIZING AND TRANSPOSING</i>	48
<i>Unit 4: TETRACHORDS AND MAJOR SCALES</i>	14	<i>Unit 15: SIGNS AND TERMS</i>	50
<i>Unit 5: MAJOR SHARP KEY SIGNATURES</i>		<i>Unit 16: FORM IN MUSIC</i>	
The Order of Sharps	20	Repetition, Sequence	54
Naming Sharp Key Signatures	21	Binary Form, Ternary Form	55
Writing Sharp Key Signatures	22	<i>Unit 17: THE FOUR PERIODS OF MUSIC HISTORY</i>	56
Writing Major Sharp Scales and Key Signatures	23	<i>Unit 18: SIGHT READING</i>	58
<i>Unit 6: MAJOR FLAT KEY SIGNATURES</i>		<i>Unit 19: EAR TRAINING</i>	60
The Order of Flats	24	REVIEW TEST	62
Naming Flat Key Signatures	25		
Writing Flat Key Signatures	26		
Writing Major Flat Scales and Key Signatures	27		
<i>Unit 7: MINOR SCALES</i>	29		
A Minor	30		
E Minor	31		
D Minor	32		
G Minor	33		

ISBN 0-8497-6257-X

© 1998 Neil A. Kjos Music Company, 4380 Jutland Drive, San Diego, California, 92117.

International copyright secured. All rights reserved. Printed in U.S.A.

Warning! The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

Level One Review

1. Write the letter name of these ledger line and space notes.

A musical staff with a treble clef and a bass clef. The notes are: Treble clef: G4 (space), A4 (line), B4 (space), C5 (line). Bass clef: D4 (space), E4 (line), F4 (space), G4 (line).

A musical staff with a treble clef and a bass clef. The notes are: Treble clef: A4 (line), B4 (space), C5 (line), D5 (space). Bass clef: E4 (line), F4 (space), G4 (line), A4 (space).

2. Draw the notes of these Major 5-finger patterns and triads.

C Major

A musical staff with a bass clef. The notes are: C2 (space), D2 (line), E2 (space), F2 (line), G2 (space), A2 (line), B2 (space), C3 (line).

C minor

A musical staff with a bass clef. The notes are: C2 (space), D2 (line), E2 (space), F2 (line), G2 (space), A2 (line), Bb2 (space), C3 (line).

D Major

A musical staff with a treble clef and a key signature of two sharps (F# and C#). The notes are: D4 (line), E4 (space), F#4 (line), G4 (space), A4 (line), B4 (space), C#5 (line), D5 (space).

D minor

A musical staff with a treble clef. The notes are: D4 (line), E4 (space), F4 (line), G4 (space), A4 (line), B4 (space), C5 (line), D5 (space).

F Major

A musical staff with a bass clef. The notes are: F2 (line), G2 (space), A2 (line), B2 (space), C3 (line), D3 (space), E3 (line), F3 (space).

F minor

A musical staff with a bass clef. The notes are: F2 (line), G2 (space), Ab2 (line), Bb2 (space), C3 (line), D3 (space), Eb3 (line), F3 (space).

3. Draw the notes of these Major scales and Primary triads.

F Major

G Major

4. Name these Major key signatures.

5. Write in the counts.

6. What is this rhythm called? _____

7. Write the meaning for each term.

- | | |
|-----------------|------------------|
| <i>pp</i> _____ | <i>mp</i> _____ |
| <i>mf</i> _____ | <i>ff</i> _____ |
| allegro _____ | andante _____ |
| moderato _____ | ritardando _____ |

8. This is a _____ sign. It means to _____


Unit 1

Time Signatures and Rhythm









Time Signatures

The time signature is the two numbers written at the beginning of a piece.

- The top number tells how many beats are in each measure.
- The bottom number tells what kind of note gets one beat.


In time signatures with a **4** on the bottom, the **quarter note**  gets one beat.


Notes and Rests in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$

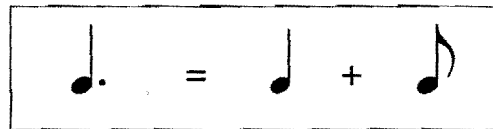
<u>1 beat</u>		<u>2 beats</u>		<u>4 beats</u>		<u>$\frac{1}{2}$ beat</u>
Quarter Note 		Half Note 		Whole Note 		Eighth Note 
Quarter Rest 		Half Rest 		Whole Rest  (whole measure rest)		Eighth Rest 

Dotted Notes

The dot on the right side of a note adds half of the value of the note.

Dotted Half Note  3 beats

Dotted Quarter Note  1½ beats



The dotted quarter note is often followed by one eighth note. This rhythm may be understood when seen as a quarter note tied to an eighth note.

Count: 1 and 2 and

Upbeats

An **upbeat** is the note or notes that come before the first full measure of a piece. The measure with the upbeat(s) is **incomplete**. The missing counts are found in the last measure, which is also incomplete.

Count: 4 1 2 3 4 1 2 3 4 1 2 3

1. Write in the counts under these rhythms.



2. Add bar lines to each rhythm.











3. Write the correct time signature for each rhythm.

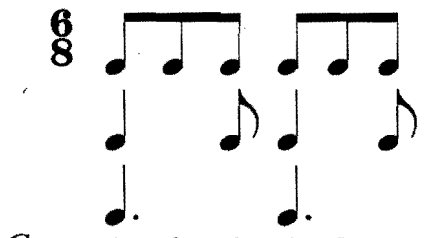


Time Signature $\frac{6}{8}$

6 means six beats in each measure.
8 means the eighth note gets one beat.

<u>Notes</u>	<u>Rests</u>
 1 beat	 7
 2 beats	
 3 beats	
 6 beats	

A measure in $\frac{6}{8}$ can be divided in half, creating a feeling of two pulses per measure.



Count: 1 2 3 4 5 6
 or: 1 2

4. Clap and count this rhythm aloud.



Count: 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6

5. Write in the counts. Clap and count aloud.



6. Add barlines to this rhythm.
 Write in the counts. Clap and count aloud.









7. Play and count aloud.



Time Signature $\frac{2}{2}$

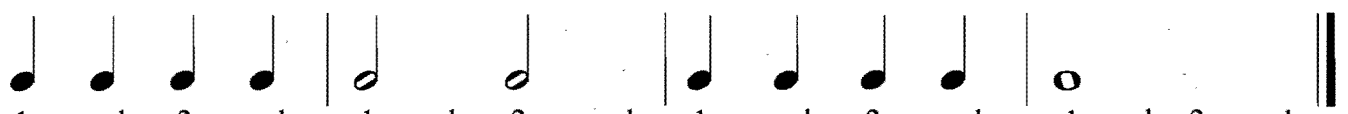
$\frac{2}{2}$ means two beats in each measure.
 $\frac{2}{2}$ means the half note gets one beat.

Notes	Rests
 1 beat	
 2 beats	
 $\frac{1}{2}$ beat	

$\text{C} = \frac{2}{2}$


The time signature $\frac{2}{2}$ is usually written with the sign C .
It means *alla breve* or "cut time".

8. Clap and count this rhythm aloud.

C 

Count: 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

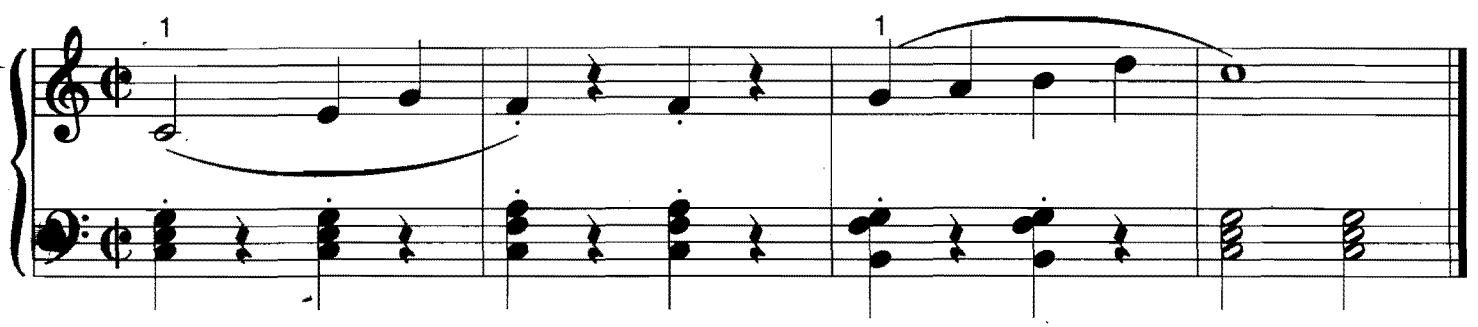
9. Write in the counts. Clap and count aloud.

C 

10. Add bar lines to this rhythm. Write in the counts. Clap and count aloud.

C 

11. Write in the counts. Play and count aloud.



Sixteenth Notes

One sixteenth note has two flags.









Two or more sixteenth notes are connected with a double beam.



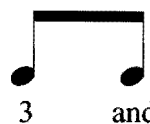
Four sixteenth notes equal one quarter note.



Time Signatures:	$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$
 = $\frac{1}{4}$ beat	 = $\frac{1}{4}$ beat rest		
 = $\frac{1}{2}$ beat	 = $\frac{1}{2}$ beat rest		
 = 1 beat	 = 1 beat rest		

12. Clap and count these rhythms.

$\frac{4}{4}$



13. Draw double beams to connect each group of four notes to form sixteenth notes.

$\frac{2}{4}$

14. Clap and count these rhythms.

$\frac{2}{4}$
 Count: 1 e and a 2 and (continue counting)

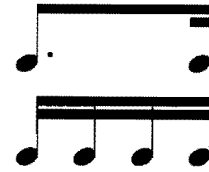
$\frac{2}{4}$
 Count: 1 and a 2 and a 1 e and 2 e and

15. Write in the counts. Play and count aloud.

$\frac{2}{4}$

Dotted Eighth Note Rhythms

The dotted eighth note is often followed by a sixteenth note.
The dotted eighth note is equal to three sixteenth notes.
The dot adds half of the value of the note.



16. Clap and count these rhythms.

$\frac{4}{4}$

1 e and a 2 e and a 3 e and a 4 e and a

1 and a 2 and a 3 and a 4 and a

Count: 1 and a 2 and a 3 and a 4 and a

17. Write in the counts. Clap and count aloud.








$\frac{2}{4}$

$\frac{4}{4}$

18. Write in the counts. Play and count aloud.

Syncopation

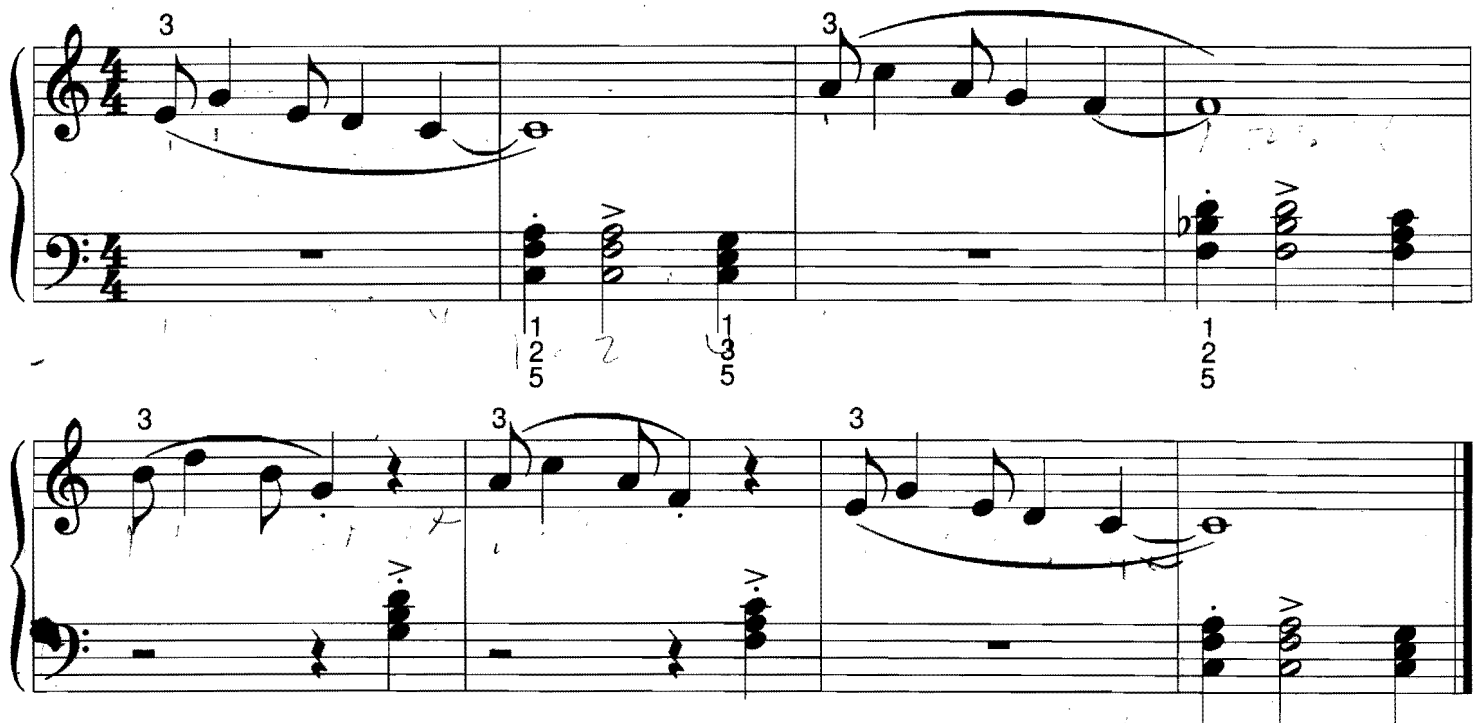
Syncopation means to emphasize or accent the weak beats in a measure. The most common syncopated rhythms create a pattern which is **short - long - short**.

<i>short</i>	<i>long</i>	<i>short</i>	:	<i>short</i>	<i>long</i>	<i>short</i>	:				
$\frac{4}{4}$ 				$\frac{4}{4}$ 							
Count: 1	2	3	4	Count: 1	and	2	and	3	and	4	and

19. Write in the counts. Clap and count aloud.



20. Write in the counts. Play and count aloud.



Unit 2

Intervals

An **interval** is the distance between two notes.

Melodic intervals are two notes played *one at a time*.

Harmonic intervals are two notes played *at the same time*.

Melodic Intervals

A musical staff in treble clef showing seven pairs of notes connected by lines, representing intervals. Below the staff, the intervals are labeled: 2nd, 3rd, 4th, 5th, 6th, 7th, and Octave (8th).

Harmonic Intervals

A musical staff in bass clef showing seven pairs of notes stacked vertically, representing intervals. The intervals are labeled: 2nd, 3rd, 4th, 5th, 6th, 7th, and Octave (8th).

1. Name these melodic intervals.

A musical staff in treble clef with six pairs of notes. Handwritten numbers are written below the pairs: 2, 3, 6, 4, 5, and 7.

2. Name these harmonic intervals.

A musical staff in bass clef with six pairs of notes stacked vertically. There are blank lines below the staff for naming the intervals.

3. Draw these melodic intervals **up** from the given note. Use half notes.

A musical staff in treble clef with six starting notes. Below each note is a label: 5th, 7th, 4th, 3rd, 8th, and 2nd. There are blank lines above the staff for drawing the intervals.

4. Draw these harmonic intervals **up** from the given note. Use whole notes.

A musical staff in bass clef with six starting notes. Below each note is a label: 4th, 5th, 3rd, 6th, 2nd, and 7th. There are blank lines above the staff for drawing the intervals.

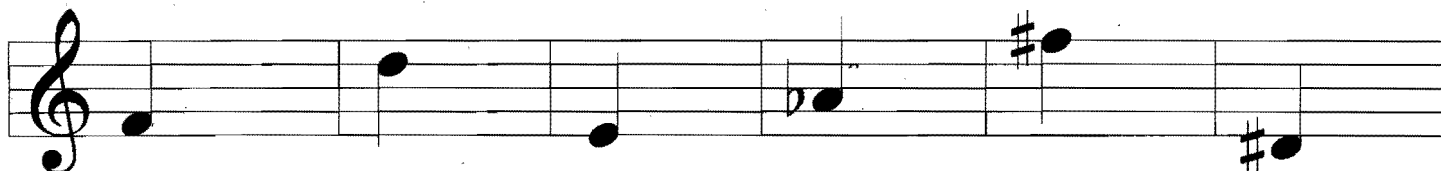
Unit 3

Half Steps and Whole Steps

Half Step

A **half step** is the distance from one key to the very next key with no key between.

1. Draw the note a half step **above** each given note. Use quarter notes.



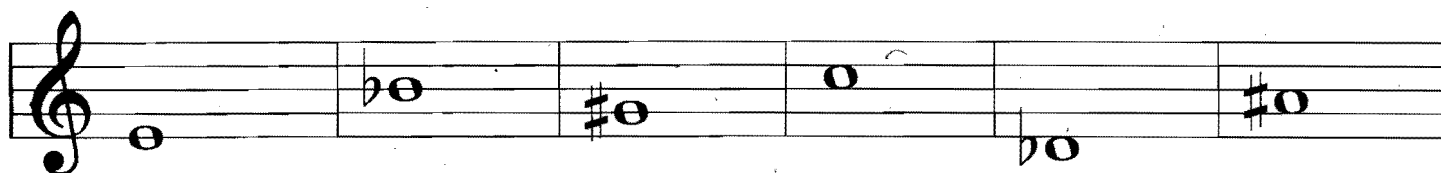
2. Draw the note a half step **below** each given note. Use half notes.



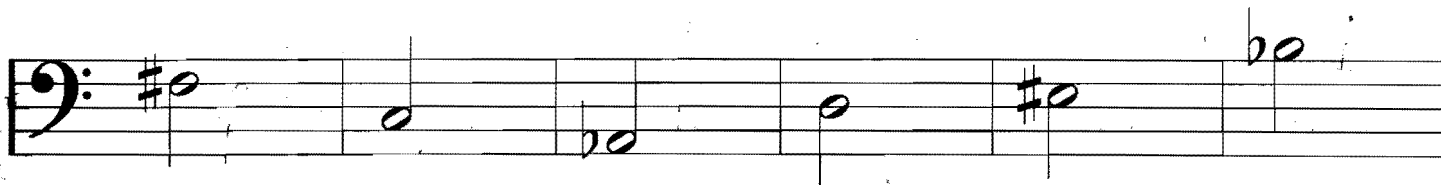
Whole Step

A **whole step** is the distance from one key to the next key with one key between.

3. Draw the note a whole step **above** each given note. Use whole notes.



4. Draw the note a whole step **below** each given note. Use half notes.



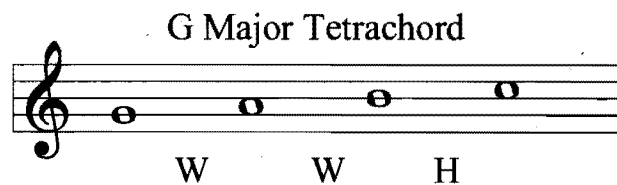
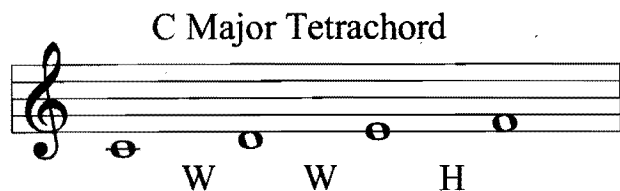
5. Write **H** for half step and **W** for whole step.



Unit 4

Tetrachords and Major Scales

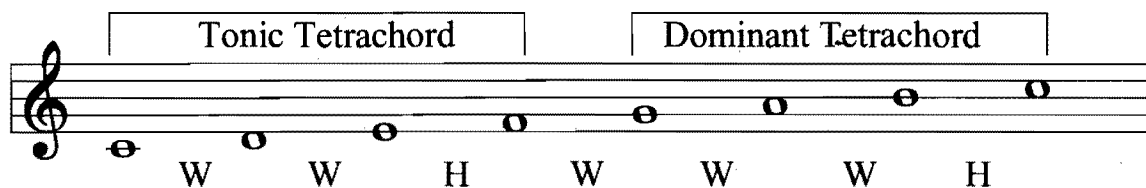
A **tetrachord** is a group of four notes formed in a pattern of whole steps and half steps. The pattern for a Major tetrachord is **whole step - whole step - half step** (W - W - H).



Major scales can be formed by joining two tetrachords.

- The 1st tetrachord is called the **tonic tetrachord**.
- The 2nd tetrachord is called the **dominant tetrachord**.
- The two tetrachords are joined by a whole step.

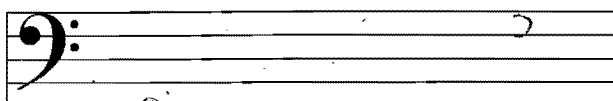
C Major Scale



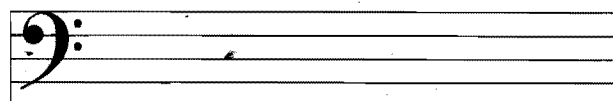
Drawing Major Tetrachords and Scales with Sharps

1. Draw each Major tetrachord. Then, draw the Major scale by joining the tetrachords.

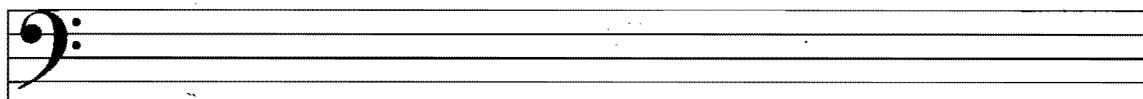
G Major Tetrachord



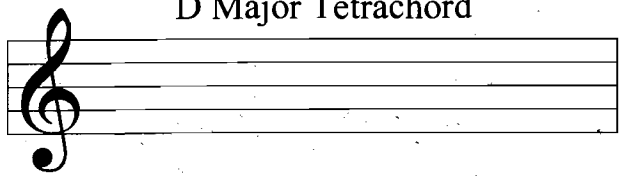
D Major Tetrachord



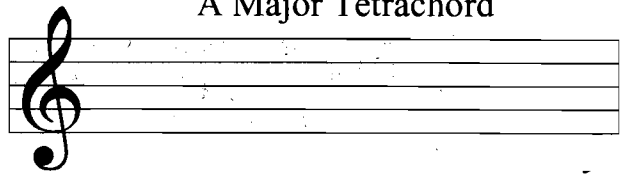
G Major Scale



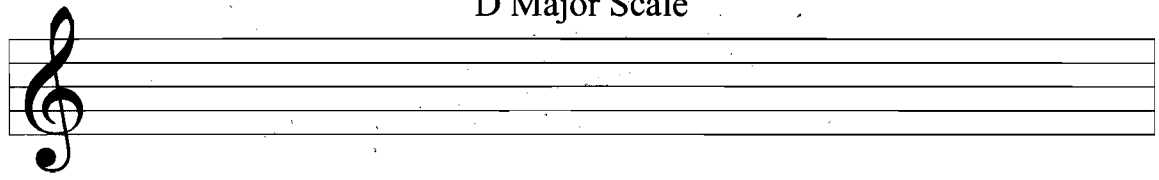
D Major Tetrachord



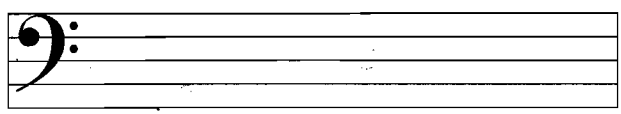
A Major Tetrachord



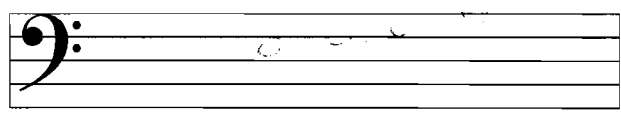
D Major Scale



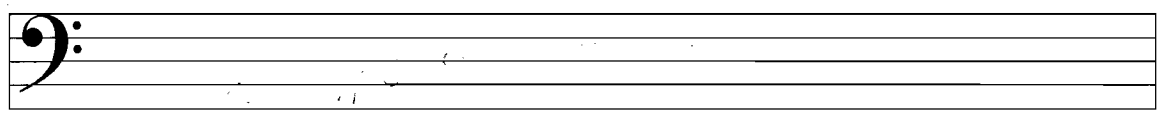
A Major Tetrachord



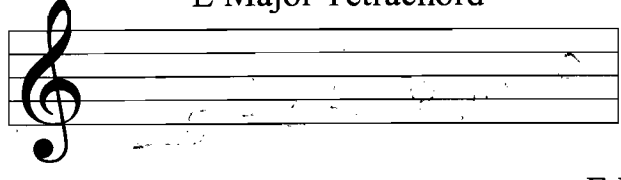
E Major Tetrachord



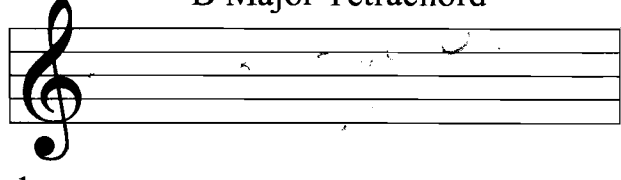
A Major Scale



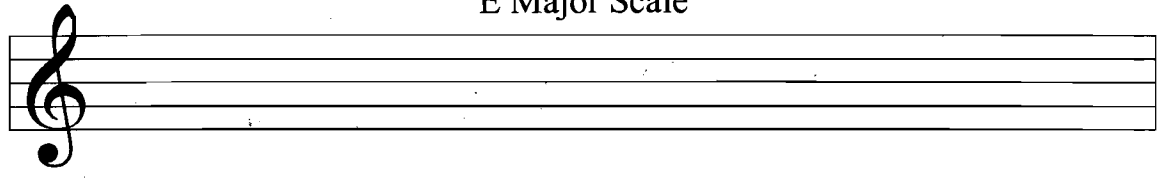
E Major Tetrachord



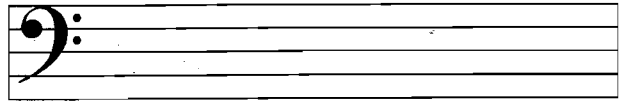
B Major Tetrachord



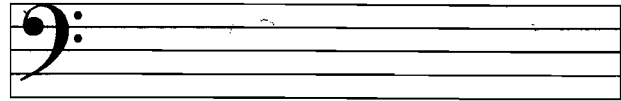
E Major Scale



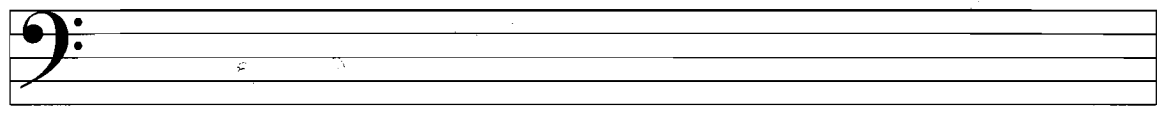
B Major Tetrachord

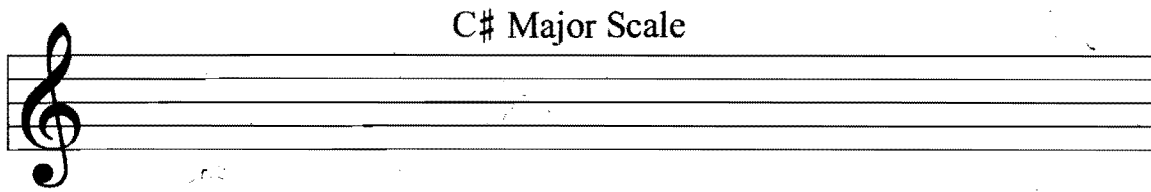
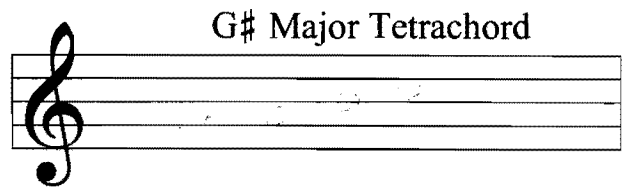
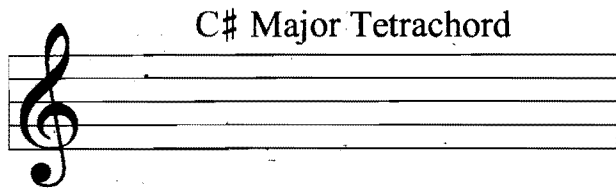
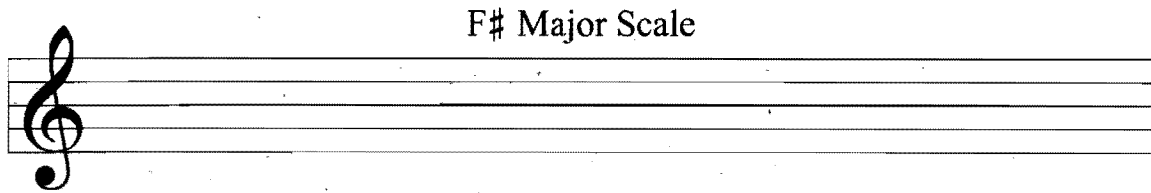
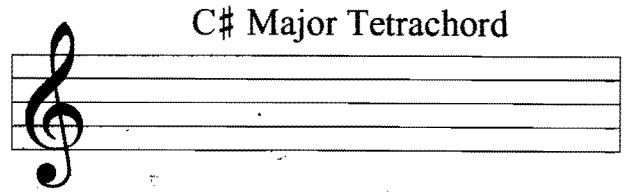
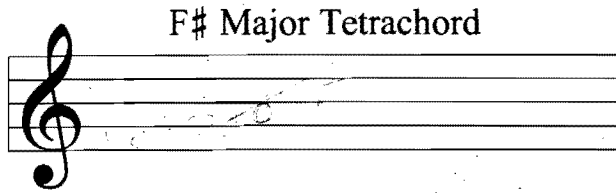


F# Major Tetrachord



B Major Scale





Study the Major scales you have drawn on pages 14 - 16 to complete the chart below.

2. List the sharps for each Major scale.

- Notice that each new scale includes all of the sharps found in the previous scale, plus one new sharp. The new sharp is found on the seventh note of each scale.
- List the sharps in the same order each time, adding the new sharp.

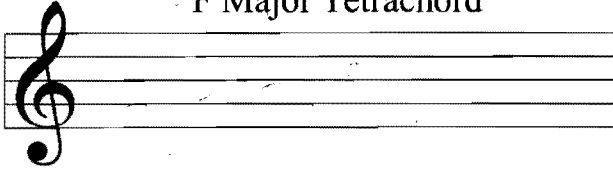
Major #
Scales

G	F#						
D	F#	C#					
A							
E							
B							
F							
C							

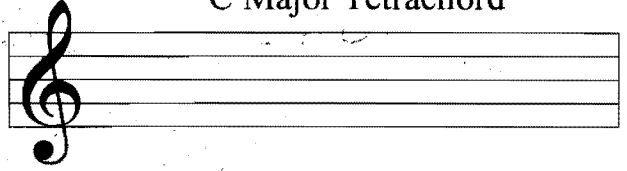
Drawing Major Tetrachords and Scales with Flats

3. Draw each Major tetrachord. Then, draw the Major scale by joining the tetrachords.

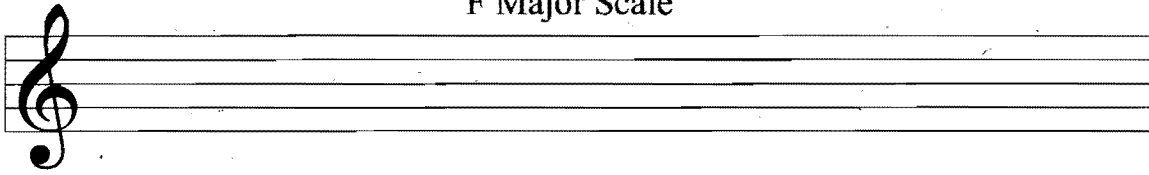
F Major Tetrachord



C Major Tetrachord



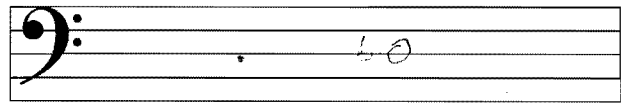
F Major Scale



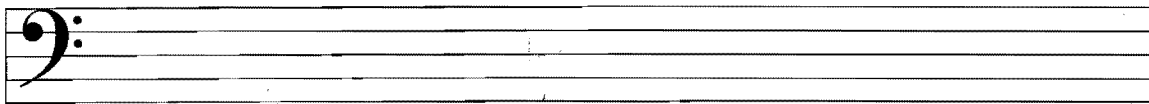
B \flat Major Tetrachord



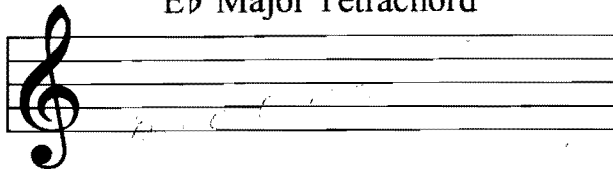
F Major Tetrachord



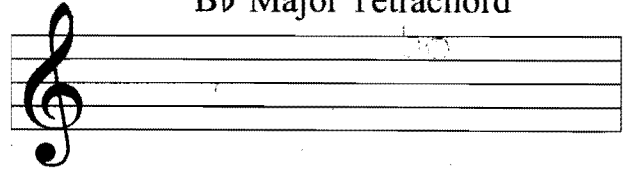
B \flat Major Scale



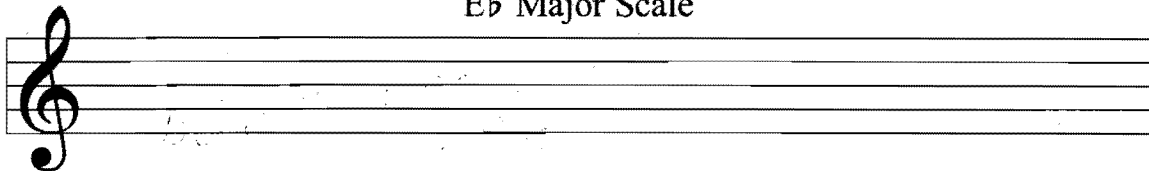
E \flat Major Tetrachord



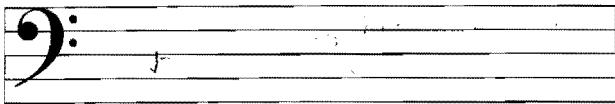
B \flat Major Tetrachord



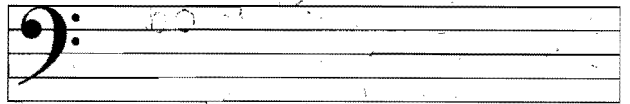
E \flat Major Scale



A \flat Major Tetrachord



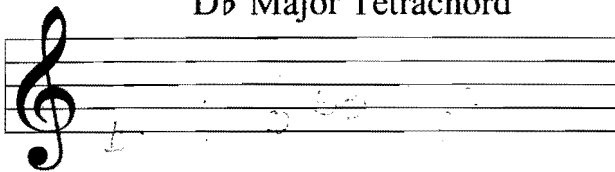
E \flat Major Tetrachord



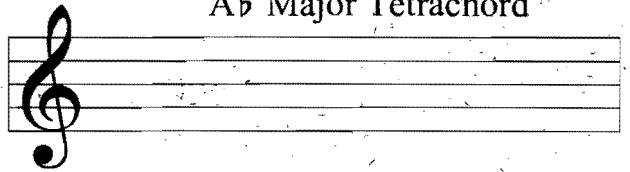
A \flat Major Scale



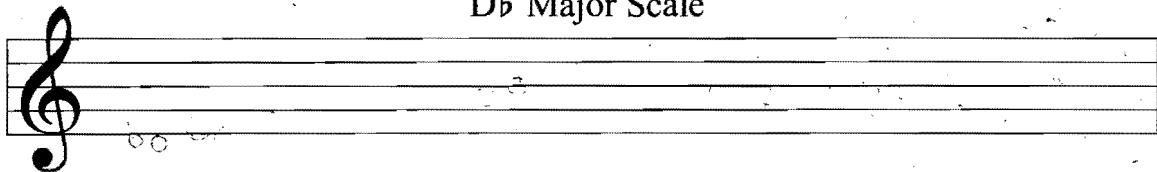
D \flat Major Tetrachord



A \flat Major Tetrachord



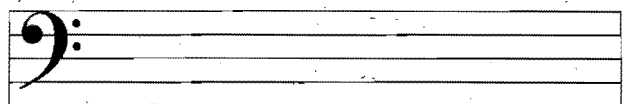
D \flat Major Scale



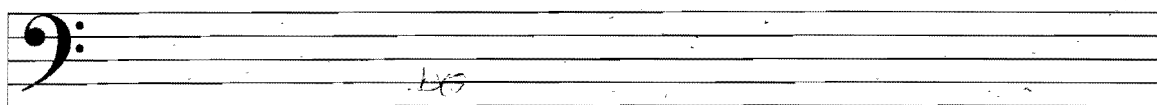
G \flat Major Tetrachord



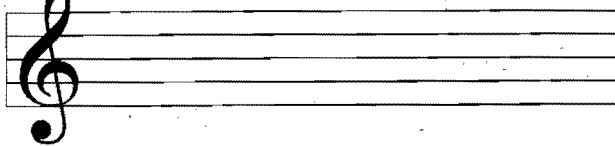
D \flat Major Tetrachord



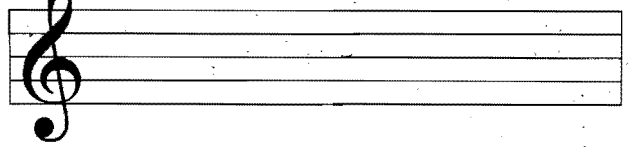
G \flat Major Scale



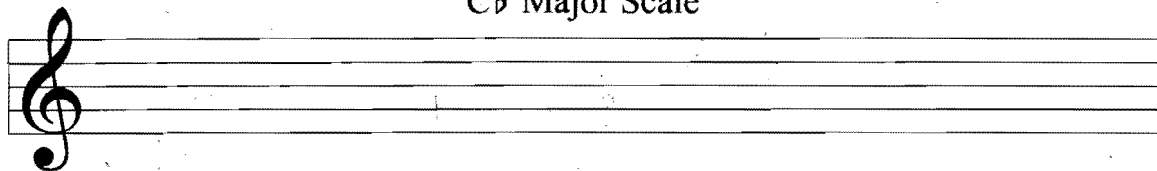
C \flat Major Tetrachord



G \flat Major Tetrachord



C \flat Major Scale



Study the Major scales you have drawn on pages 17 and 18 to complete the chart below.

4. List the flats for each Major scale.

- Notice that each new scale includes all of the flats found in the previous scale, plus one new flat. The new flat is found on the fourth note of each scale.
- List the flats in the same order each time, adding the new flat.

Major \flat
Scales

F	B \flat						
B \flat	B \flat	E \flat					
E \flat							
A \flat							
D \flat							
G \flat							
C \flat							

Review

5. The pattern of whole steps and half steps for a Major tetrachord is:

_____ - _____ - _____

6. Major scales can be formed by joining two tetrachords.

The first tetrachord is called the _____ tetrachord.

The second tetrachord is called the _____ tetrachord.

The two tetrachords are joined by a _____ step.

7. The C \sharp Major scale has seven sharps. List the sharps in the correct order.

8. The C \flat Major scale has seven flats. List the flats in the correct order.

Unit 5

Major Sharp Key Signatures

The Order of Sharps

The sharps are always written in the same order on the staff. Memorize the order of sharps.

1. Write the order of sharps two times on each staff. Continue to write the order of sharps on a separate piece of manuscript paper until you know it well.



Naming Major Sharp Key Signatures

To discover the name of a Major sharp key:

- Name the last sharp to the right in the key signature.



- Name the next letter up in the music alphabet (go up a half step).
This is the same of the Major sharp key.



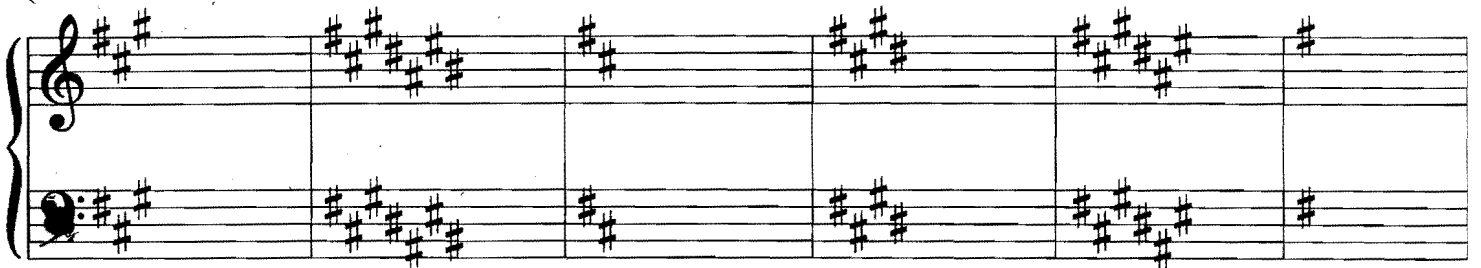
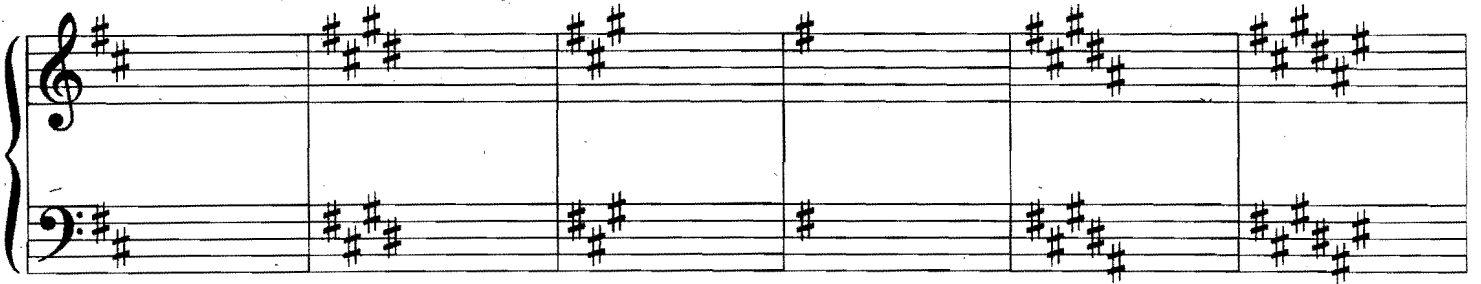
D Major

E Major

F# Major

A Major

2. Write the names of these Major sharp key signatures.



Writing Major Sharp Key Signatures

To write a Major sharp key signature:

- Name the note one half step below the key note.


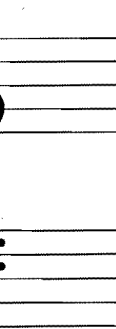
Example: Key of **E** Major

D# is one half step below E.



- Write the order of sharps up to and including the sharp that is one half step below the key note.

3. Write these Major sharp key signatures in treble and bass staff.


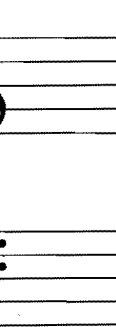
				
				

G Major

A Major

C# Major

D Major


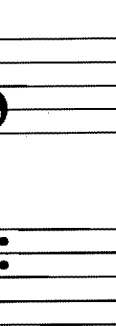
				
				

F# Major

E Major

D Major

B Major

A Major

G Major

E Major

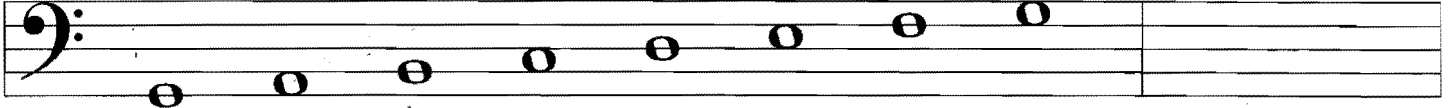
C# Major

Writing Major Sharp Scales and Key Signatures

4. Add the correct sharps to form these Major scales, then write the key signature.

G Major

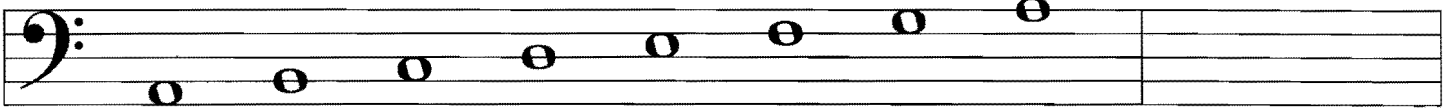
Key signature



D Major



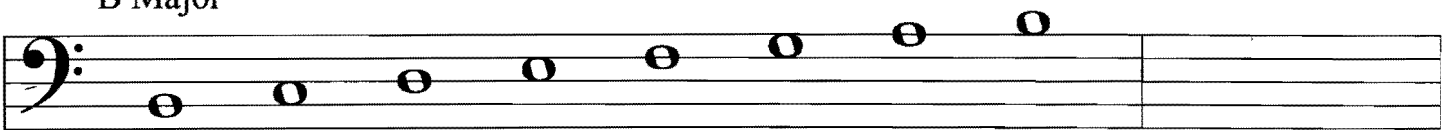
A Major



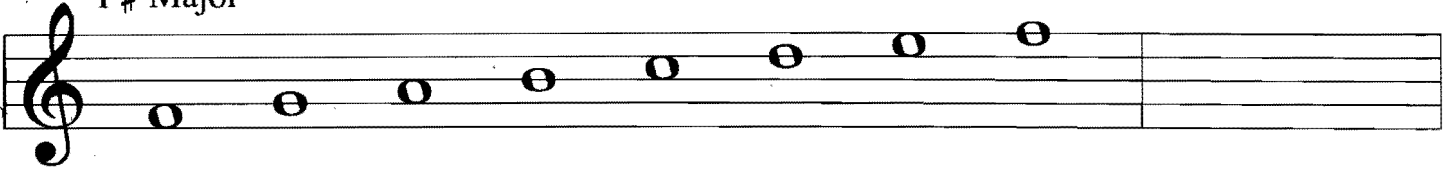
E Major



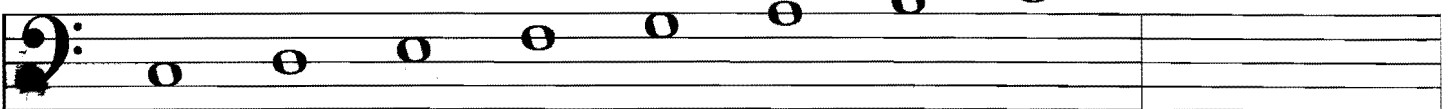
B Major



F# Major



C# Major



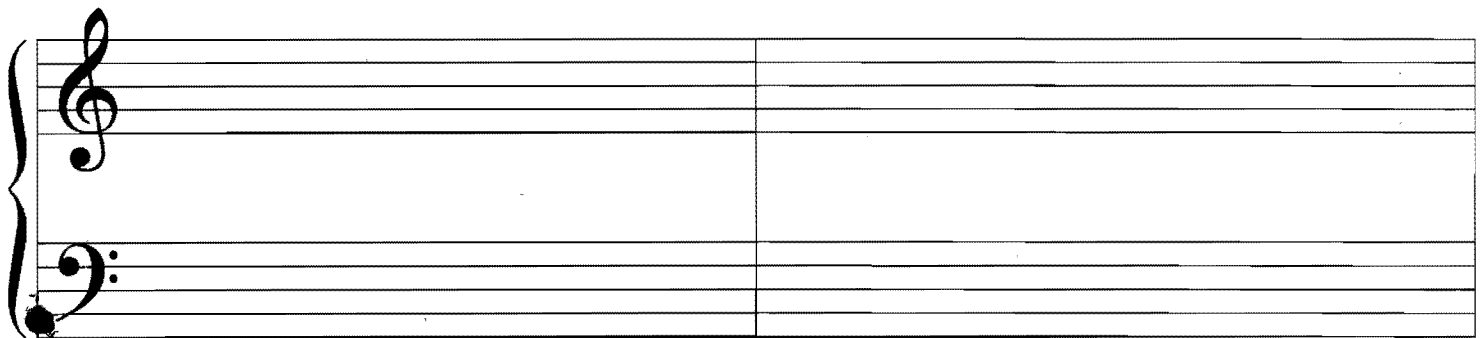
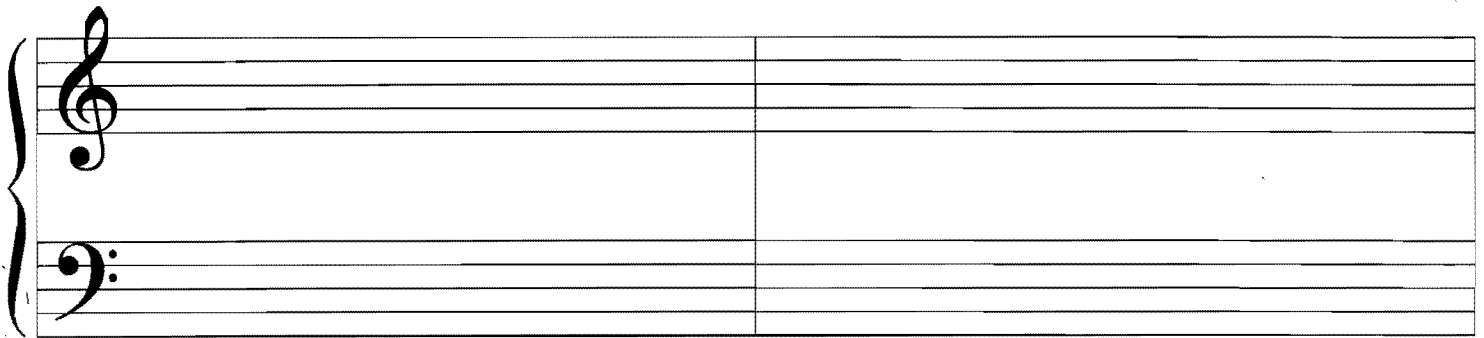
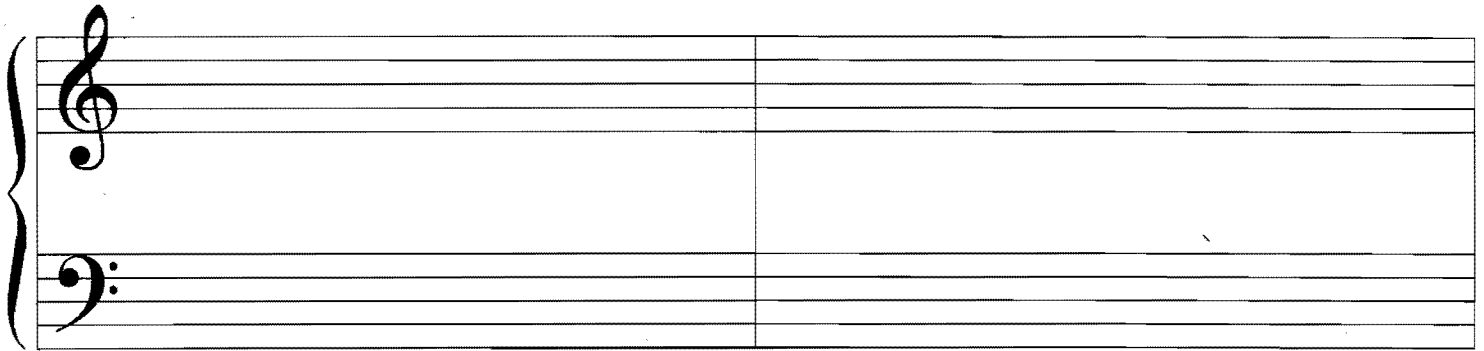
Unit 6

Major Flat Key Signatures

The Order of Flats

The flats are always written in the same order on the staff. Memorize the order of flats.

5. Write the order of flats two times on each staff. Continue to write the order of flats on a separate piece of manuscript paper until you know it well.



Naming Major Flat Key Signatures

To discover the name of a Major flat key:

- Name the next to last flat in the key signature.
- The letter name of the flat is the name of the Major key.

Exception: The key of F Major has one flat, B \flat .

B \flat Major A \flat Major G \flat Major E \flat Major

6. Write the names of these Major flat key signatures.


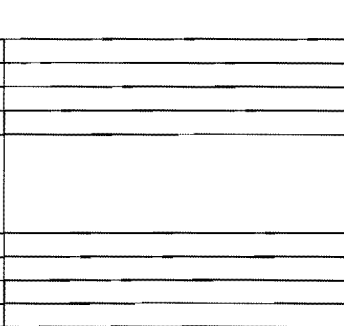
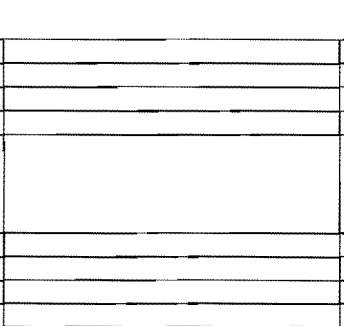
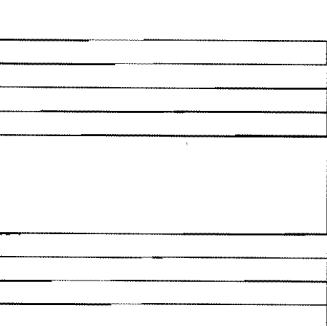

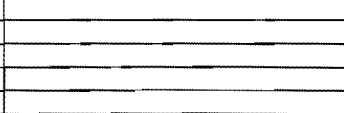


Writing Major Flat Key Signatures

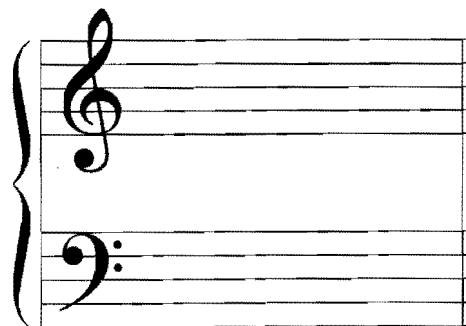
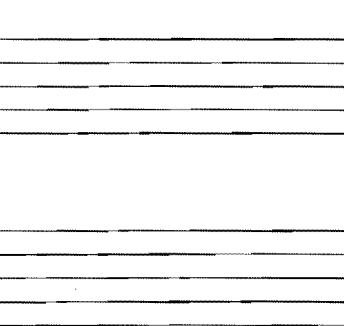
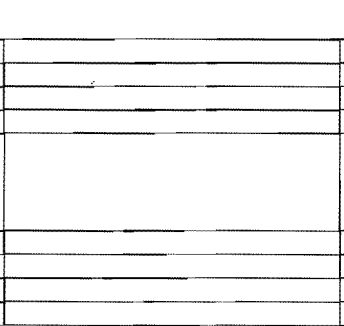
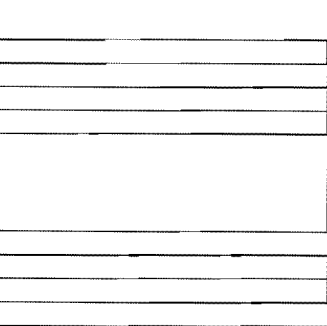



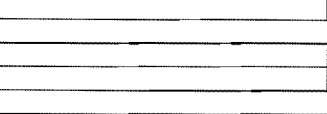
To write a Major flat key signature, write the order of flats up to and including the flat **after** the key note. (*Exception: the Key of F Major only has one flat, B \flat .*)


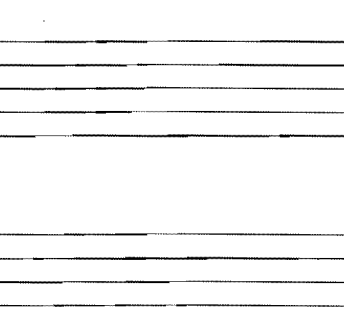
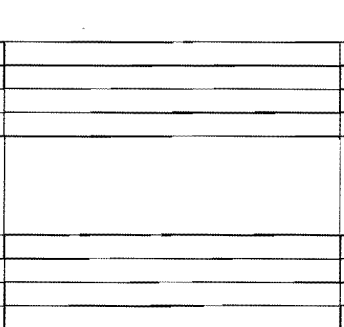
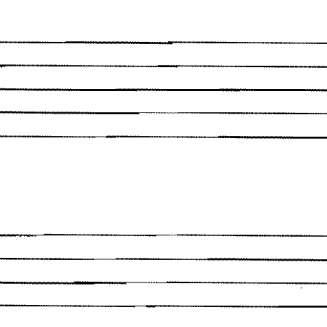

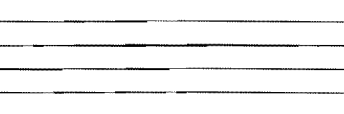
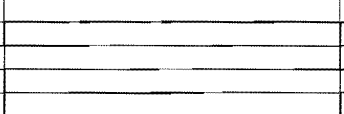

Example: Key of D \flat Major: B \flat E \flat A \flat D \flat G \flat



7. Write these Major flat key signatures in treble and bass staff.

			
			
E \flat Major	F Major	A \flat Major	B \flat Major

			
			
D \flat Major	G \flat Major	E \flat Major	A \flat Major

			
			
C \flat Major	B \flat Major	F Major	D \flat Major

Writing Major Flat Scales and Key Signatures

8. Add the correct flats to form these Major scales, then write the key signature.

F Major Key signature

Bb Major

Eb Major

Ab Major

Db Major

Gb Major

Cb Major

9. Name the Major key signature for each example.
 10. Circle the complete Major scale found in each example.

Key of _____

Key of _____

Key of _____

Key of _____

Unit 7

Minor Scales

Every Major scale has a **relative minor** scale with the same key signature.
The relative minor scale begins on the sixth note of the Major scale.

There are three forms of minor scales: **natural, harmonic, melodic**.

Natural Minor scale

The natural minor scale uses the same notes as the relative Major scale.

C Major Scale

A Natural Minor Scale

Harmonic Minor Scale

The seventh note is raised one half step.

Melodic Minor Scale

The sixth and seventh notes are raised one half step going up and lowered going down.
The melodic minor scale going down uses the same notes as the natural minor scale.

A Minor Scale (Relative to C Major)

1. Draw the notes of the A **natural** minor scale.
Use the same notes as the relative Major scale.

C Major Scale

A Natural Minor Scale

2. Draw the notes of the A **harmonic** minor scale.
Raise the 7th note one half step.

Up Down

3. Draw the notes of the A **melodic** minor scale.
Raise the 6th and 7th notes going up; lower them going down.

Up Down

E Minor Scale (Relative to G Major)

4. Draw the notes of the E **natural** minor scale.
Use the same notes as the relative Major scale.

G Major Scale

E Natural Minor Scale

5. Draw the notes of the E **harmonic** minor scale.
Raise the 7th note one half step.

Up Down

6. Draw the notes of the E **melodic** minor scale.
Raise the 6th and 7th notes going up; lower them going down.

Up Down

D Minor Scale (Relative to F Major)

7. Draw the notes of the D **natural** minor scale.
Use the same notes as the relative Major scale.

F Major Scale

D Natural Minor Scale

8. Draw the notes of the D **harmonic** minor scale.
Raise the 7th note one half step.

Up Down

9. Draw the notes of the D **melodic** minor scale.
Raise the 6th and 7th notes going up; lower them going down.

Up Down

G Minor Scale (Relative to B \flat Major)

10. Draw the notes of the G **natural** minor scale.
Use the same notes as the relative Major scale.

B \flat Major Scale

G Natural Minor Scale

11. Draw the notes of the G **harmonic** minor scale.
Raise the 7th note one half step.

Up Down

12. Draw the notes of the G **melodic** minor scale.
Raise the 6th and 7th notes going up; lower them going down.

Up Down

Unit 8

Minor Key Signatures

The same key signature is used for relative Major and minor keys.

The minor key is found **three half steps below** the Major key.



1. Write the names of these Major and minor key signatures.

Find the relative minor key by counting three half steps down from the Major key.

_____ Major _____ minor _____ Major _____ minor

This exercise consists of four pairs of musical staves (treble and bass clefs). Each pair contains a key signature. The first pair has one flat (Bb). The second pair has two flats (Bb, Eb). The third pair has one sharp (F#). The fourth pair has two sharps (F#, C#).

_____ Major _____ minor _____ Major _____ minor

This exercise consists of four pairs of musical staves (treble and bass clefs). Each pair contains a key signature. The first pair has two sharps (F#, C#). The second pair has three sharps (F#, C#, G#). The third pair has four sharps (F#, C#, G#, D#). The fourth pair has five sharps (F#, C#, G#, D#, A#).

_____ Major _____ minor _____ Major _____ minor

This exercise consists of four pairs of musical staves (treble and bass clefs). Each pair contains a key signature. The first pair has three sharps (F#, C#, G#). The second pair has four sharps (F#, C#, G#, D#). The third pair has one flat (Bb). The fourth pair has two flats (Bb, Eb).

Major minor Major minor

This block contains two systems of musical notation. The first system shows a Major scale (B-flat major) and a minor scale (B-flat minor) on a grand staff. The second system shows a Major scale (B-flat major) and a minor scale (B-flat minor) on a grand staff. The scales are written in treble and bass clefs with a key signature of two flats.

Major minor Major minor

This block contains two systems of musical notation. The first system shows a Major scale (E-flat major) and a minor scale (E-flat minor) on a grand staff. The second system shows a Major scale (E-flat major) and a minor scale (E-flat minor) on a grand staff. The scales are written in treble and bass clefs with a key signature of three flats.

2. Write these minor key signatures.

E minor

D minor

B minor

G minor

An empty grand staff with four systems of two staves each (treble and bass clef) for writing the minor key signatures for E minor, D minor, B minor, and G minor.

F# minor

C minor

C# minor

F minor

An empty grand staff with four systems of two staves each (treble and bass clef) for writing the minor key signatures for F# minor, C minor, C# minor, and F minor.

3. Play each example and determine if it is Major or minor.
Name the key signature.

Key of _____

Key of _____

Key of _____

Key of _____

Key of _____

Key of _____

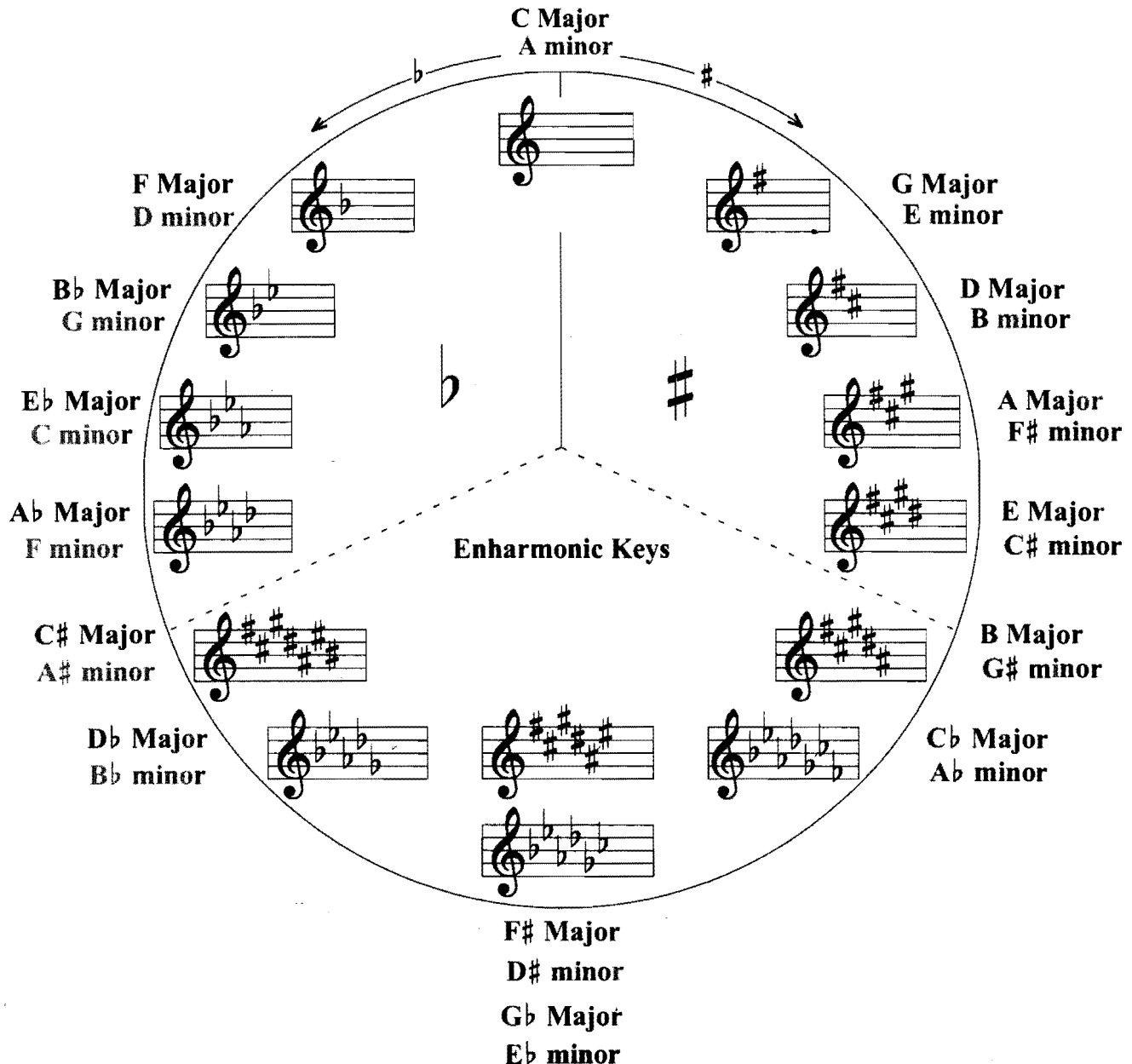
The Circle of Keys

The **circle of keys** is a diagram of all Major and minor key signatures. The sharp keys are arranged from the top, moving clockwise. The flat keys are arranged from the top, moving counterclockwise.

There are fifteen Major keys: seven sharp keys, seven flat keys, and one key with no sharps or flats. Likewise, there are fifteen relative minor keys.

The keys at the bottom of the circle are called **enharmonic keys** because their tones sound the same but are named and written differently.

The circle of keys is sometimes called the **circle of fifths** because the keys are arranged an interval of a fifth apart. Notice that as you move around the circle clockwise from the top, one new sharp is added to each key. As you move around the circle counterclockwise from the top, one new flat is added to each key.



Unit 9

Major and Minor Triads

A triad is a three note chord.

The first, third, and fifth notes of a Major scale form a Major triad.

The notes of a triad are called **root, 3rd, 5th**. The root names the triad.

C Major Scale C Major Triad

5th
3rd
root

To change a Major triad into a **minor** triad, lower the 3rd one half step.

F Major F minor E Major E minor

1. Draw these Major and minor triads.

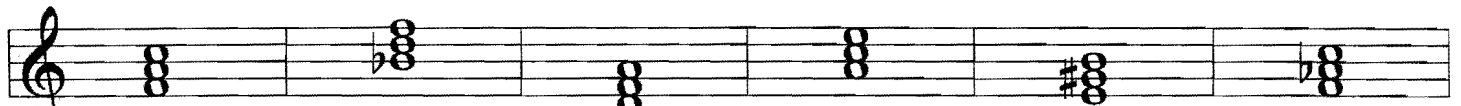
C Major C minor F Major F minor G Major G minor

A Major A minor D Major D minor E Major E minor

A^b Major A^b minor D^b Major D^b minor E^b Major E^b minor

F[#] Major F[#] minor B^b Major B^b minor B Major B minor

2. Name these Major and minor triads.


F Major _____






Triads may be blocked  or broken. 

The root, 3rd and 5th may appear in **any order**.

3. Name these broken Major and minor triads.





Unit 10



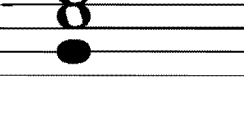
Triads and Inversions

A triad is in **ROOT POSITION** when the **root** of the triad is the **lowest** note.

An **inversion** is created when the notes of a triad are rearranged.

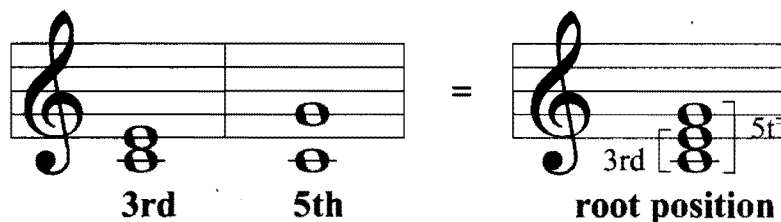
A triad is in **1ST INVERSION** when the **3rd** of the triad is the **lowest** note.

A triad is in **2ND INVERSION** when the **5th** of the triad is the **lowest** note.

root position	1st inversion	2nd inversion
		
G 5th E 3rd C root	C root G 5th E 3rd	E 3rd C root G 5th

The inversion of a triad may be identified by its intervals.

A **root position** triad
is made of a **3rd** and a **5th**.

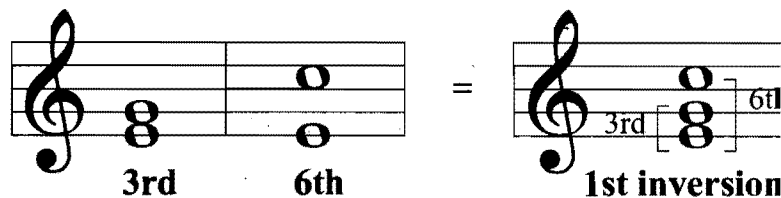


3rd 5th

3rd 5th

root position

A **1st inversion** triad
is made of a **3rd** and a **6th**.

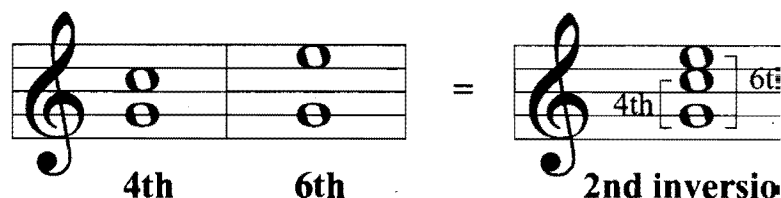


3rd 6th

3rd 6th

1st inversion

A **2nd inversion** triad
is made of a **4th** and a **6th**.



4th 6th

4th 6th

2nd inversion

1. Draw these triads in root position, 1st inversion, and 2nd inversion.

root position	1st inversion	2nd inversion		root position	1st inversion	2nd inversion
G Major				A minor		

F Major	E minor

B\flat Major	C minor

D Major	G minor

2. Label these triads **r** (root position), **1st** (1st inversion), or **2nd** (2nd inversion).

<u>1st</u>	<u>2nd</u>	<u>root</u>	<u>1st</u>	<u>2nd</u>	<u>root</u>
<i>IV\flat</i>	<i>IV\flat₄</i>	<i>I</i>	<i>IV\flat</i>	<i>vi\flat₄</i>	<i>ii</i>
<u>r</u>	<u>2nd</u>	<u>1st</u>	<u>2nd</u>	<u>1st</u>	<u>root</u>
	<i>IV\flat₄</i>	<i>vi\flat</i>	<i>ii\flat₄</i>	<i>vi\flat</i>	<i>ii</i>

Unit 11

Primary Triads

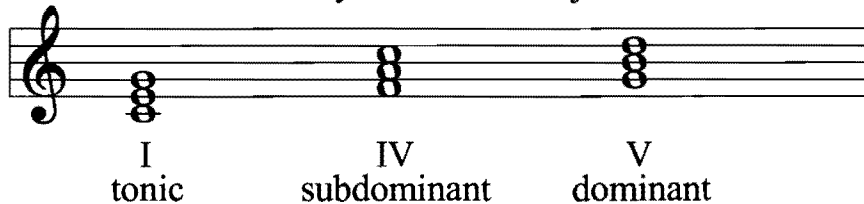
Triads built on the first, fourth, and fifth notes of a scale are called **primary triads**.

Primary triads are labeled with Roman numerals: **I, IV, V**.

Each triad has a name: **I = tonic, IV = subdominant, V = dominant**.

In a Major key, the primary triads are **Major** triads.

Primary triads in C Major



I
tonic
IV
subdominant
V
dominant

1. Draw the primary triads for these keys. Label the triads with I, IV, and V.

G Major
D Major



A Major
E Major



F Major
B \flat Major



E \flat Major
A \flat Major



Primary Triads and Inversions

2. Draw primary triads in root position, 1st inversion, and 2nd inversion.

I
tonic

IV
subdominant

V
dominant

Example: Key of C Major

A musical staff in treble clef showing three triads in the key of C major. The first triad (I) is in root position (C-E-G). The second triad (IV) is in 1st inversion (F-A-C). The third triad (V) is in 2nd inversion (G-B-D).

Key of G Major

An empty musical staff in bass clef for drawing primary triads in the key of G major.

Key of D Major

An empty musical staff in treble clef for drawing primary triads in the key of D major.

Key of F Major

An empty musical staff in bass clef for drawing primary triads in the key of F major.

Key of B \flat Major

An empty musical staff in treble clef for drawing primary triads in the key of B-flat major.

Key of C Major

An empty musical staff in treble clef for drawing primary triads in the key of C major.

Unit 12

Cadences

A **cadence** is the combination of chords used at the end of a phrase, section, or piece of music. Three types of cadences use primary triads: **V - I**, **IV - I**, **I - V**. Each cadence has a name: **authentic** (V - I), **plagal** (IV - I), **half** *(I - V).

Root Position Cadences

1. Draw these cadences using primary triads in root position.

V I
V I

authentic

V

I

plagal

IV

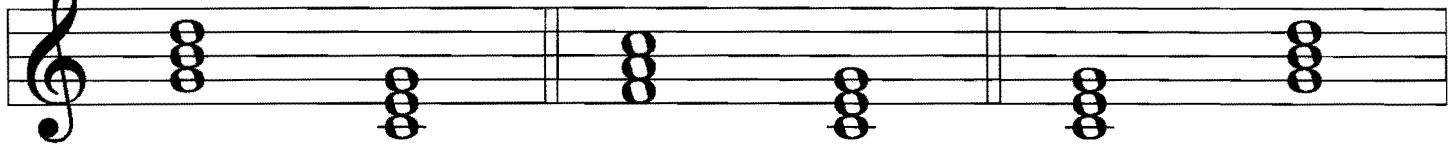
I

half

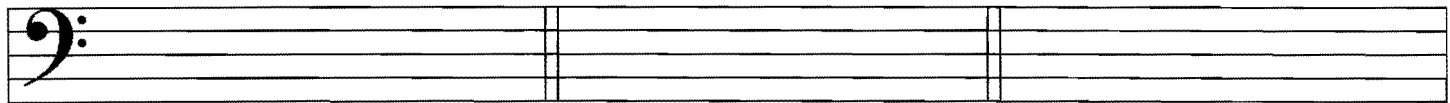
I

V

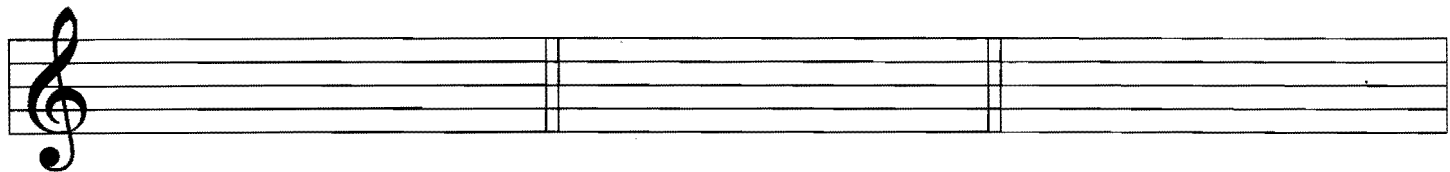
Example: Key of C Major



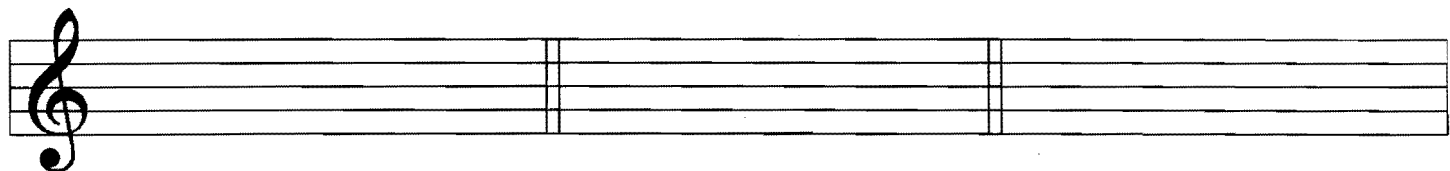
Key of G Major



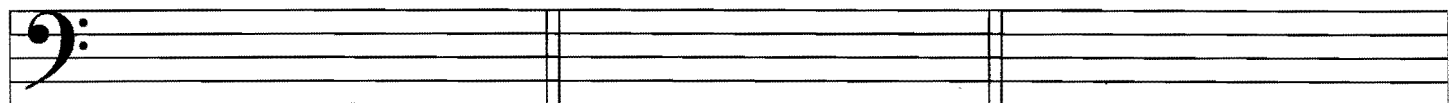
Key of D Major



Key of F Major



Key of B \flat Major



*A **half cadence** is any cadence which ends on the dominant. Another example of half cadence is IV - V.

Common Note Cadences

Cadences are often written with the subdominant (IV) and dominant (V) triads inverted, creating a **common note** with the tonic (I) triad.

	authentic		plagal		half	
Key of C Major	V	I	IV	I	I	V
	1st inversion	root position	2nd inversion	root position	root position	1st inversion

2. Draw these common note cadences with the **tonic triad (I) in root position**, **subdominant triad (IV) in 2nd inversion**, and **dominant triad (V) in 1st inversion**.

	authentic		plagal		half	
	V	I	IV	I	I	V
	1st inversion	root position	2nd inversion	root position	root position	1st inversion

Key of C Major

Key of G Major

Key of F Major

Key of D Major

Unit 13

Primary Chord Progression

A **chord progression** is a series of chords.

A **primary chord progression** uses only primary chords (I, IV, V).

Primary Chord Progression in C Major

I IV V I
2nd inversion 1st inversion

1. Draw primary chord progressions in these keys.

C Major

I IV V I
2nd inversion 1st inversion

G Major

I IV V I
2nd inversion 1st inversion

F Major

I IV V I
2nd inversion 1st inversion

D Major

I IV V I
2nd inversion 1st inversion

The V7 Chord

The **V7 chord** is often used in cadences and chord progressions.
 The V7 chord is a four note chord built on the fifth note of a scale.

C Major

V7

7th
5th
3rd
root

The V7 chord has three inversions.

Root position	1st inversion	2nd inversion	3rd inversion
---------------	---------------	---------------	---------------

V^7 V^6_3 V^5_4 $\text{V}^4_2 \text{ or } \text{V}^2_2$

Cadences and chord progressions which use the V7 chord are easier to play when the V7 chord is in **1st inversion** with the 5th omitted.

V7 in C Major

1st inversion

V7 in G Major

1st inversion

V7 in F Major

1st inversion

2. Draw V7 chords to complete the authentic cadences and primary chord progression.

C Major: authentic cadence

V7 I

1st inversion

G Major: authentic cadence

V7 I

1st inversion

F Major: primary chord progression

I IV V7 I

2nd inversion 1st inversion

Unit 14

Harmonizing and Transposing

1. Harmonize this melody with primary triads in root position:

I root position IV root position V root position

2. Transpose to D Major.

3. Harmonize this melody with a primary chord progression.

I root position IV 2nd inversion V 1st inversion

4. Transpose to F Major.

A grand staff consisting of two staves, treble and bass clef, with a 4/4 time signature and a key signature of one flat (Bb). The staves are empty, intended for the student to write the transposed piece.

5. Harmonize this melody with a primary chord progression.

A bass clef staff showing three chords: a root position triad (I), a second inversion triad (IV), and a first inversion triad (V7).

I root position IV 2nd inversion V7 1st inversion

A grand staff in 6/8 time with a key signature of one flat (Bb). The treble staff contains a melody starting with a triplet of eighth notes (Bb, Ab, Gb) and ending with a triplet of eighth notes (Fb, Eb, D). The bass staff provides harmonic accompaniment with chords corresponding to the I, IV, and V7 progression, with some notes marked with a '7' indicating a seventh.

6. Transpose to G Major.

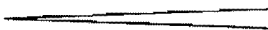
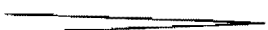
A grand staff consisting of two staves, treble and bass clef, with a 6/8 time signature and a key signature of one sharp (F#). The staves are empty, intended for the student to write the transposed piece.

Unit 15

Signs and Terms





Dynamics

Dynamic signs tell how loud or soft to play.

TERM	SIGN	MEANING
pianississimo	<i>ppp</i>	very, very soft
pianissimo	<i>pp</i>	very soft
piano	<i>p</i>	soft
mezzo piano	<i>mp</i>	medium soft
mezzo forte	<i>mf</i>	medium loud
forte	<i>f</i>	loud
fortissimo	<i>ff</i>	very loud
fortississimo	<i>fff</i>	very, very loud
crescendo (cresc.)		gradually louder
diminuendo (dim.)		gradually softer

Articulation

Articulation signs tell how to touch and release the keys.

TERM	SIGN	MEANING
accent		strong emphasis
legato		smooth, connected
sforzando	<i>sf</i> or <i>sfz</i>	sudden strong accent
staccato		short, detached
tenuto		hold full value; slight emphasis

Tempo

Tempo marks tell how fast or slow to play.

TERM	MEANING
allegro	fast (also means cheerful, happy)
allegretto	somewhat fast (slower than allegro)
andante	walking tempo (flowing)
andantino	slightly faster than andante
con brio	with spirit
con moto	with motion
lento	slow
moderato	moderately
vivace	lively, quick
vivo	lively

Changing Tempo

a tempo	return to the original tempo
ritardando (rit.)	gradually slower

Character or Style

These words help establish feeling, mood, or performance style.

TERM	MEANING
cantabile	in a singing manner
dolce	gently, sweetly
espressivo	expressively
giocoso	humorous
scherzando	playful

D. C. al Fine

D. C. al fine means to play from the beginning to the *fine* (end).

D. C. is the abbreviation for **Da capo**, which means *from the head*.

In music, **D. C.** means to play again from the beginning. **Fine** means *end*.

Fermata Sign

Fermata means to hold a note longer than its time value.

Grace Note

A grace note is printed in small type. It is not counted in the rhythm; it is played quickly, almost together with the next note.

Slur

A **slur** is a curved line over or under two or more notes that are to be played *legato*.

Legato means to play smooth, connected.

Tie

A **tie** is a curved line that connects notes on the same line or space.

Play only the first note and hold it for the value of the both notes.

Octave Sign *8va* - - - - -

When the octave sign is placed **over** notes, play them one octave (eight notes) **higher** than written. When the octave sign is placed **under** notes, play them one octave **lower** than written.

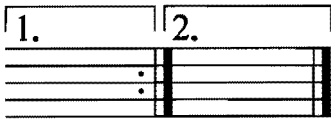
Pedal Sign

The pedal sign shows when to press and lift the damper (right) pedal.

Repeat Signs

1.  Repeat from the beginning.



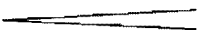

2.  Repeat between the pairs of dots and double bar lines.

3.  Play the **first ending** and repeat from the beginning; then skip the first ending and play the **second ending**.

Matching and Crossword Puzzle

Draw a line to match each item with the correct answer, then fill in the crossword puzzle below


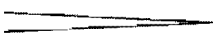

Across

- 6. soft
- 8. 
- 9. 
- 10. medium soft
- 12. medium loud
- 13. 
- 14. fast (cheerful)
- 17. walking tempo (flowing)
- 18. short, detached
- 19. 
- 20. sudden strong accent

Answers

- mp*
- mf*
- fff*
- ppp*
- tie
- slur
- piano
- dolce
- tenuto
- vivace
- accent
- a tempo
- fermata
- andante
- allegro
- staccato
- moderato
- crescendo
- sforzando
- grace note
- diminuendo
- ritardando

Down

- 1. 
- 2. gradually slower
- 3. lively, quick
- 4. very, very loud
- 5. 
- 6. very, very soft
- 7. return to the original tempo
- 10. moderately
- 11. hold full value; slight emphasis
- 15. 
- 16. gently, sweetly

A crossword puzzle grid with 20 numbered starting points for clues. The word "piano" is pre-filled in the top right corner, starting at clue 6. The grid consists of white squares for letters and black squares for empty space. The numbers are: 1 (down), 2 (down), 3 (down), 4 (down), 5 (down), 6 (across), 7 (down), 8 (across), 9 (across), 10 (down), 11 (across), 12 (down), 13 (across), 14 (across), 15 (down), 16 (down), 17 (across), 18 (across), 19 (across), 20 (across).

Unit 16

Form in Music

Repetition

Repetition occurs when a melodic or rhythmic pattern is repeated.

From *Musette* by Bach

The score for 'Musette' by Bach is in 2/4 time with a key signature of one sharp (F#). The melody in the treble clef consists of a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. This pattern is repeated in the second measure. Brackets above the staff label these two measures as 'Repetition'. The bass line provides a simple accompaniment of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

From *Minuet* by Telemann

The score for 'Minuet' by Telemann is in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef features a triplet of eighth notes: F#4, G4, A4, followed by a quarter note B4. This pattern is repeated in the second measure. Brackets above the staff label these two measures as 'Repetition'. The first measure is marked *f* (forte) and the second *p* (piano). The bass line consists of a single quarter note F#3 in each measure.

Sequence

A **sequence** occurs when a melodic pattern is repeated at a higher or lower pitch, usually a 2nd or 3rd above or below the original pattern.

From *Scherzo* by Gurlitt

The score for 'Scherzo' by Gurlitt is in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef starts with a quintuplet of eighth notes: F#4, G4, A4, B4, C5. This pattern is repeated in the second and third measures at higher pitches. Brackets above the staff label these three measures as 'Sequence'. The first measure is marked *cresc.* (crescendo) and the second *f* (forte). The bass line consists of a single quarter note F#3 in each measure.

From *Scherzo* by Kabalevsky

The score for 'Scherzo' by Kabalevsky is in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef consists of a sequence of quarter notes: F#4, G4, A4, B4. This pattern is repeated in the second and third measures at higher pitches. Brackets above the staff label these three measures as 'Sequence'. The bass line consists of a sequence of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Binary Form

Music in binary form has two sections: section **A** and section **B**. Each section is usually repeated. The **A** section often ends on the *dominant* note, and the **B** section ends on the *tonic*.

A Section

B Section

Ternary Form

Music written in **ternary form** has three sections: section **A**, section **B**, and a repeat of section **A**. The two sections are often contrasting in character or style.

A Section

B Section

The Four Periods of Music History

The history of music writing is generally divided into four basic periods. Each period has certain styles which make it unique. The four periods are:

1. The Baroque Period (1600 - 1750)

Keyboard music of the Baroque period was often written with each hand playing its own melody or "voice". This style of writing is called *polyphonic*. A typical Baroque melody often consists of a short pattern called a *motive* which is repeated throughout the piece. Baroque keyboard pieces were usually written in *binary* form. Music written in binary form has two sections: section A and section B. Composers during the Baroque period frequently wrote pieces with dance titles. One of the most popular dances was the *minuet*. Other dance pieces were the *gavotte*, *polonaise*, *allemande* and *gigue*. The piano was not yet invented during the Baroque period. Composers wrote for keyboard instruments such as the *harpsichord* and *clavichord*. The clavichord has a small, delicate sound and was used mainly in small rooms where it could be easily heard. The harpsichord has a bigger sound and was the favored keyboard instrument during the Baroque period.

Important Baroque composers: Johann Sebastian Bach (Germany, 1685-1750)
 Georg Philipp Telemann (Germany, 1681-1767)
 Jean Philippe Rameau (France, 1683-1764)
 Domenico Scarlatti (b. Italy 1685-d. Spain 1757)
 George Frideric Handel (b. Germany 1685-d. England 1759)

Minuet
 by Johann Sebastian Bach
 Allegretto



This is an example of *polyphonic music* with two melodies or "voices".

2. The Classical Period (1750 - 1825)

Piano music of the Classical period was often written with the right hand playing a melody and the left hand playing an accompaniment. This style of writing is called *homophonic*. Typical classical music was written in balanced phrase groupings of two, four, or eight measures. Classical piano pieces were usually written in *ternary* form. Music written in ternary form has three sections: section A, section B, and a repeat of section A. Although many composers still wrote minuets during the Classical period, a new type of piece called *sonatina* became very popular. Other popular piano pieces were the *écossaise*, *bagatelle*, *German dance*, and *rondo*. Pianos during the Classical period were called *fortepianos*. Fortepianos were considered a great improvement over the harpsichord because of their increased dynamic range. Fortepianos have a softer sound and lighter touch than modern pianos.

Important Classical composers: Joseph Haydn (Austria, 1732-1809)
 Wolfgang Amadeus Mozart (Austria, 1756-1791)
 Ludwig van Beethoven (Germany, 1770-1827)
 Muzio Clementi (b. Italy 1752-d. England 1832)

Écossaise
 by Ludwig van Beethoven
 Allegretto

The image shows the first few measures of an 'Écossaise' by Ludwig van Beethoven. It is written for two staves in 3/4 time with a key signature of one sharp (F#). The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a bass line with similar rhythmic patterns. The tempo is marked 'Allegretto' and the dynamics include 'mf'. The piece is identified as GP662.

This is an example of *homophonic music* with a melody and accompaniment.

3. The Romantic Period (1825 - 1900)

Piano music of the Romantic period was often written with long, beautiful melodies and complicated accompaniments that rely on the use of the pedal for legato. Composers wrote especially for the sound of the piano and were eager to explore its possibilities. Romantic piano pieces frequently have descriptive titles and are called *character pieces*. The *waltz* became a popular dance which replaced the *minuet*. The use of national folk music also became popular with composers in the Romantic era. Pianos in the Romantic period developed into a larger instrument with a bigger and more resonant sound than the pianos of the Classical period. Composers were inspired by the changes in the instrument and began to write music which highlighted the expressive range of the piano. The piano gained great popularity during the 19th century, and piano lessons were considered an important part of a good education.

Important Romantic composers: Franz Schubert (Austria, 1797-1828)
 Robert Schumann (Germany, 1810-1856)
 Frédéric Chopin (b. Poland 1810-d. France 1849)
 Friedrich Burgmüller (b. Germany 1806-France 1874)
 Edvard Grieg (Norway, 1843-1907)

The Wild Horseman
 by Robert Schumann

Allegro con brio

This is an example of a *character piece*: music with a descriptive title.

4. The 20th Century (1900 - 2000)

Piano music of the 20th Century is written in many different styles. 20th century piano pieces are frequently written in forms made popular in previous eras. However, 20th century composers typically experimented with unusual harmonies, scales and rhythms to give their music a distinctly different sound than music of earlier periods. In the first half of the 20th century, some important new musical styles were *impressionism*, *atonal music*, and *jazz*. In the second half of the 20th century, electronic keyboards and synthesizers became an important part of creating new musical sounds. Also unique to the 20th century was the invention of sound recordings. The piano remained one of the most popular of all instruments, and more people took piano lessons than ever before in history. Pianos became even larger with a louder, more brilliant sound.

Important 20th Century composers: Béla Bartók (b. Hungary 1881-d. New York 1945)
 Dmitri Kabalevsky (Russia, 1904-1987)
 Dmitri Shostakovich (Russia, 1906-1975)
 Aaron Copland (America 1900-1990)
 Sergei Prokofiev (Russia, 1891-1953)

Song

by Dmitri Kabalevsky

Andantino

This piece shows the use of some *unusual harmonies*.

Unit 18

Sight Reading

The best way to become a good sight reader is to read new music every day.

1. Before you sight read, look through the entire piece and observe:

- the key signature
- the time signature
- the clef signs
- dynamics
- accidentals
- slurs, ties, staccatos, accents, etc.
- rhythmic and melodic patterns

2. Find the first note and finger number for each hand.

3. Play slowly.

- Use a metronome to keep a steady beat.
- Count one measure aloud before you begin to play.
- Continue to count aloud as you play.

4. Keep your eyes on the music.

- Avoid looking up and down from the music to your hands.
- Look ahead to see what is next.

5. Keep going, even if you make some mistakes:

- Avoid going back to fix anything.

Allegretto

After you sight read:

1. Evaluate your playing

- Were the notes and rhythm correct?
- Were the dynamics and articulation markings clear and distinct?
- Did the music continue to move forward as you maintained a steady beat?

2. Sight read the music again.

- Concentrate on correcting any previous mistakes.
- Set a goal for a perfect performance by the third reading.

Andante

Musical score for Andante, 6/8 time signature. The piece is marked *mp*. The right hand features a melodic line with a triplet of eighth notes in the first measure and a single eighth note in the second measure. The left hand provides a harmonic accompaniment with chords and some moving lines.

Allegro

Musical score for Allegro, 2/4 time signature. The piece is marked *mf*. The right hand has a more active melodic line with a triplet of eighth notes in the first measure, followed by eighth notes and a quarter note. The left hand has a steady accompaniment of chords and eighth notes.

Moderato

Musical score for Moderato, 3/4 time signature. The piece is marked *mp*. The right hand has a melodic line with a half note and a quarter note. The left hand has a steady accompaniment of eighth notes. The piece concludes with the marking *poco rit.*

Con moto

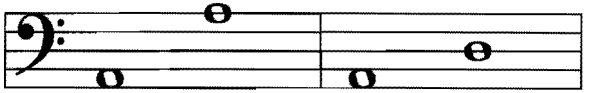
Musical score for Con moto, 4/4 time signature. The piece is marked *f*. The right hand has a melodic line with a half note and a quarter note. The left hand has a steady accompaniment of chords. The piece concludes with the marking *mp*.

Unit 19

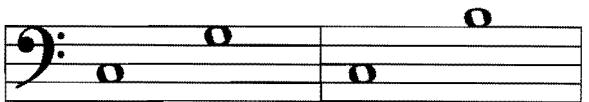
Ear Training

Listen as your teacher plays one interval from each pair. Circle the one you hear.

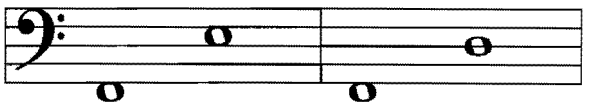
1. 

2. 

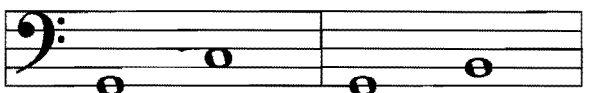
3. 

4. 


5. 

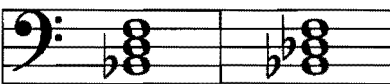
6. 

7. 

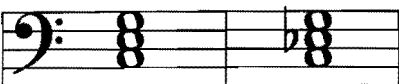
8. 

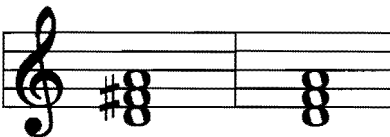
Listen as your teacher plays a Major or minor triad. Circle the one you hear.

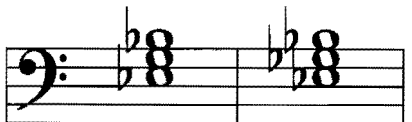
9. 

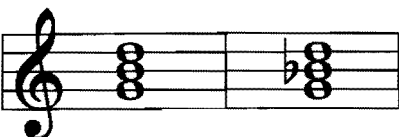
10. 


11. 

12. 

13. 

14. 

15. 

16. 

17. 

Circle the broken chord pattern that you hear.

18.  or  or 



19.  or  or 


Listen as your teacher plays one melody from each pair. Circle the one you hear.


20.  



21.  

Listen as your teacher taps one rhythm from each pair. Circle the one you hear.

22.  

23.  

24.  

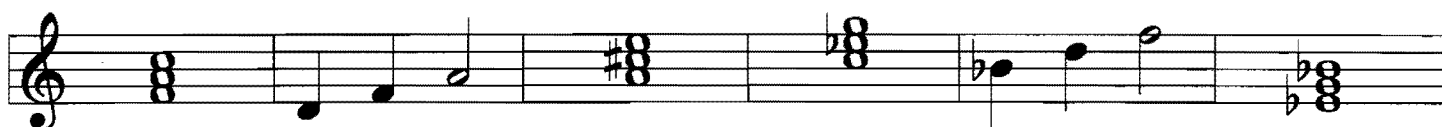
25.  

Review Test

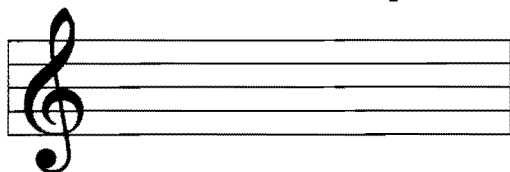
1. Name these intervals.



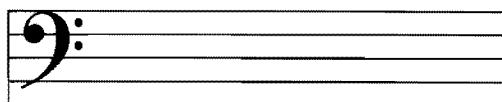
2. Name these Major and minor triads.



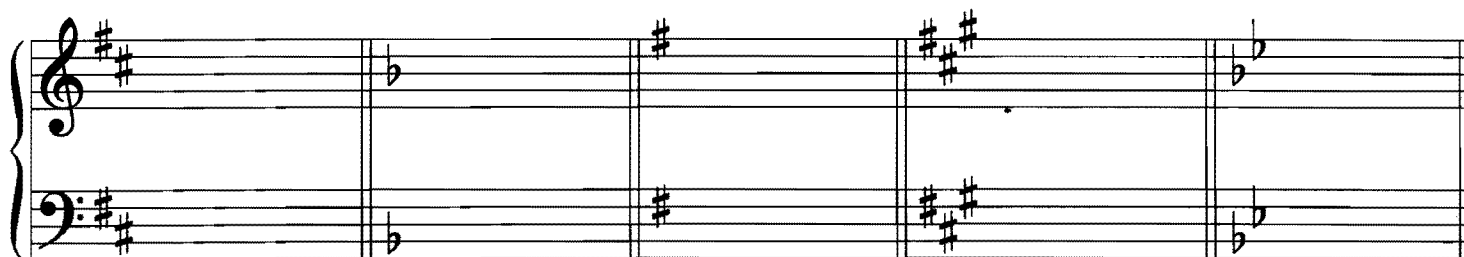
3. Write the order of sharps.



4. Write the order of flats.

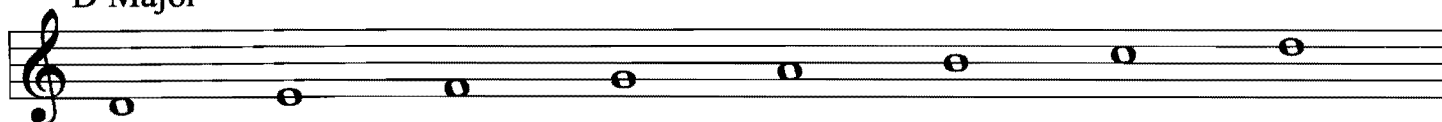


5. Name these Major key signatures.

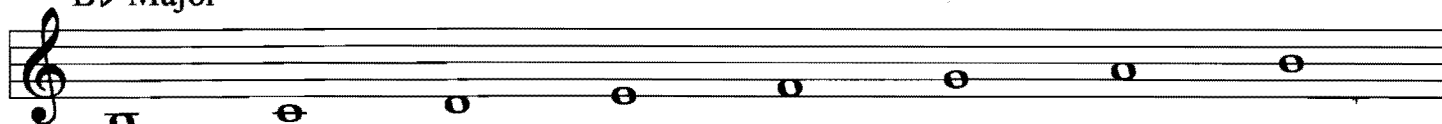


6. Add the correct sharps (#) or flats (b) to form these scales.

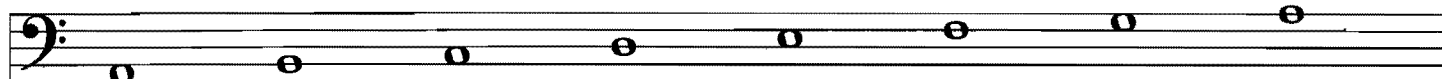
D Major



B \flat Major



A harmonic minor



7. Label these primary triads with Roman numerals.

8. Write the Roman numeral for these triad names.

Tonic = _____ Subdominant = _____ Dominant = _____

9. Label these cadences with Roman numerals.
Name each cadence: **authentic**, **plagal**, or **half**.

10. This melody is an example of: **repetition** **sequence** (*circle your answer*).

11. Write the counts under this rhythm.

12. Write the meaning of each term.

pianissimo _____ tenuto _____

ritardando _____ a tempo _____

crescendo _____ legato _____

sforzando _____ dolce _____

Écossaise

Ludwig van Beethoven
(1770 - 1827)

Allegretto

The musical score is presented in four systems, each containing four measures. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The first measure is marked with a circled '1'. The second measure has a circled '2' and a slur over the notes. The third measure has a circled '3'. The fourth measure has a circled '4' and an accent (>) over the note. The second system ends with the word 'Fine' in the upper right corner. The third system begins with a dynamic of 'f'. The fourth system ends with the instruction 'D. C. al Fine' in the upper right corner. The bass line in the first system starts with a whole rest. The bass line in the second system starts with a whole note chord. The bass line in the third system starts with a whole rest. The bass line in the fourth system starts with a whole note chord. The score includes various musical notations such as slurs, accents, and dynamic markings.

mf

1 2 3 4

Fine

5 6 7 8

f

9 10 11 12

D. C. al Fine

13 14 15 16

13. Answer these questions about *Écossaise* by Beethoven.
- What is the meaning of *allegretto*? _____
 - What is the key of the piece? _____
 - What is the time signature? _____
 - What kind of note will get one count? **quarter note** **half note** (*circle your answer*)
 - The notes of the incomplete measure before measure 1 are called an _____.
 - What is the meaning of *mf* ? _____
 - What triad is formed by the bass clef notes in measure 1? _____

Is this a primary triad? **YES** **NO**

- Name the circled interval in measure 2. _____
- What is the name of the sign under the A# in measure 4? _____
- Name the circled interval in measure 8. _____
- What triad is formed by the circled notes in measures 9 and 10? _____

Is this a primary triad? **YES** **NO**

- The music in measures 9 and 10 is the same as measures _____ and _____.

This is an example of: **sequence** **repetition**

- Write in the counts under the notes in measures 13 and 14. This rhythm is an example of:

syncopation **upbeat**

- What does *D. C. al Fine* mean? _____

- What is the form of this piece? **Binary (AB)** **Ternary (ABA)**

- Ludwig van Beethoven lived during the: **Classical Period** **Romantic Period**

These are the primary triads in the key of F Major:

I
IV
V
tonic
subdominant
dominant

14. Draw the primary triads in F Major in **1st inversion** and **2nd inversion**.

root	1st	2nd	root	1st	2nd	root	1st	2nd
position	inversion	inversion	position	inversion	inversion	position	inversion	inversion

I
IV
V
tonic
subdominant
dominant

15. Draw this primary chord progression in F Major.

I
IV
V (or V7)
I
root position
2nd inversion
1st inversion
root position

16. Harmonize this melody with a primary chord progression.

17. Transpose to D Major.

ABOUT THE AUTHORS

Keith Snell teaches preschool through advanced students in his private studio in California. He has trained students who have been accepted at the nation's leading conservatories and prepared avocational students for a lifetime of music enjoyment. His students participate regularly in recitals, auditions, festivals and contests. Keith received his B.M. and M.M. in Piano Performance from the University of Southern California where he was a graduate student of John Perry and a pedagogy student of Marianne Uszler. He made his London debut in 1984 as the winner of the Joanna Hodges International Piano Competition. Keith subsequently signed with Columbia Artist Management and recorded for Virgin Records thereby establishing a first-class performing career appearing as a soloist, in chamber music, and as a soloist with distinguished orchestras. Keith brings his experience as both a pianist and teacher to his work for the Neil A. Kjos Music Company. He is editor of the highly acclaimed Neil A. Kjos *Master Composer Library*, and Producer for Academy Records *Piano Literature Recordings*.

Martha Ashleigh teaches piano, music theory, Advanced Placement Theory and composition in her private studio in California. She is a faculty member of Modesto Junior College where she teaches piano, music theory and music appreciation. Her students are consistent regional and state competition winners in both piano and composition. Martha is an active member of the Music Teachers Association of California. She has served on the Certificate of Merit Council for the MTAC since 1991 and became state coordinator for the MTAC Certificate of Merit student evaluation program in 1996. Martha received her B.S. degree from the University of California, Los Angeles, and her M.A. degree in music and education with an emphasis in composition from California State University, Stanislaus.



NEIL A. KJOS PIANO LIBRARY

The **Neil A. Kjos Piano Library** is a comprehensive series of solo and ensemble music in a full spectrum of musical styles with coordinated theory and technic books.

BEGINNING PIANO BOOKS by Keith Snell

Beginning Piano Repertoire GP449 Prepares students for <i>Piano Repertoire</i> . Audio CD with duet accompaniments composed and recorded by pianist Diane Hidy included.	Beginning Piano Theory GP659 Prepares students for <i>Fundamentals of Piano Theory</i> .	Beginning Piano Christmas Songs . GP469 Attractive arrangements of traditional favorites.
	Beginning Piano Technic GP679 Prepares students for <i>Scale Skills</i> .	Beginning Piano Multi-Key Reading GP479 Introduces twelve Major key five-finger positions.

ESSENTIAL PIANO REPERTOIRE from the 17th, 18th, and 19th Centuries (with CD)

Selected favorites from the Piano Repertoire books compiled by Keith Snell

Preparatory Level . . . GP450	Level Three GP453	Level Six GP456	Level Nine GP459
Level One GP451	Level Four GP454	Level Seven GP457	Level Ten GP460
Level Two GP452	Level Five GP455	Level Eight GP458	

PIANO REPERTOIRE

Music Collections & Compact Discs compiled by Keith Snell

BAROQUE & CLASSICAL	ROMANTIC & 20th CENTURY	ETUDES	CD RECORDINGS
Preparatory Level GP600	Preparatory Level GP620	Preparatory Level GP640	Includes all <i>Piano Repertoire</i> music at each level
Level One GP601	Level One GP621	Level One GP641	Prep. Level One GP600
Level Two GP602	Level Two GP622	Level Two GP642	Level Two GP602
Level Three GP603	Level Three GP623	Level Three GP643	Level Three GP603
Level Four GP604	Level Four GP624	Level Four GP644	Level Four GP604
Level Five GP605	Level Five GP625	Level Five GP645	Level Five GP605
Level Six GP606	Level Six GP626	Level Six GP646	Level Six GP606
Level Seven GP607	Level Seven GP627	Level Seven GP647	Level Seven GP607
Level Eight GP608	Level Eight GP628	Level Eight GP648	Level Eight GP608
Level Nine GP609	Level Nine GP629	Level Nine GP649	Level Nine GP609
Level Ten GP610	Level Ten GP630	Level Ten GP650	Level Ten GP610

SCALE SKILLS

SCALES • ARPEGGIOS • CHORDS • FINGER EXERCISES
by Keith Snell

Preparatory	GP680
Level One	GP681
Level Two	GP682
Level Three	GP683
Level Four	GP684
Level Five	GP685
Level Six	GP686
Level Seven	GP687
Level Eight	GP688
Level Nine	GP689
Level Ten	GP690

FUNDAMENTALS OF PIANO THEORY

by Keith Snell & Martha Ashleigh

Each level has a Student Book & a Teacher's Answer Book

Preparatory	GP660 (GP660T)
Level One	GP661 (GP661T)
Level Two	GP662 (GP662T)
Level Three	GP663 (GP663T)
Level Four	GP664 (GP664T)
Level Five	GP665 (GP665T)
Level Six	GP666 (GP666T)
Level Seven	GP667 (GP667T)
Level Eight	GP668 (GP668T)
Level Nine	GP669 (GP669T)
Level Ten	GP670 (GP670T)

Supplemental series (various levels) include:

MUSIC OF THE 21ST CENTURY
JAZZ PIANO • NEW AGE PIANO
CHRISTMAS • ONE PIANO, FOUR HANDS

Go to www.kjos.com for detailed information.

Music by Keith Snell • Weekley & Arganbright
Aletta O'Hearn • Jeanine Yeager • Eugénie Rocherolle
Joyce Schatz Pease • Barbara Becker • Larry Minsky • Ann Buys
Winifred Hyson • Sondra Clark • Donald Haddad

ISBN 0-8497-6257-X



9 780849 762574

KJOS NEIL A. KJOS MUSIC COMPANY
www.kjos.com

NN101