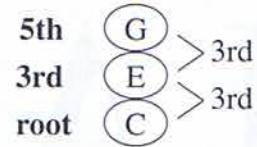


A triad is a 3-note chord built in 3rds.

- The three notes of a triad are the **root**, **3rd**, and **5th**.
- All major and minor chords and their inversions are triads.
- The **primary triads** in any key are the **I**, **IV**, and **V** chords.
(In a minor key, lower case **i** and **iv** indicate minor chords.)

Triad



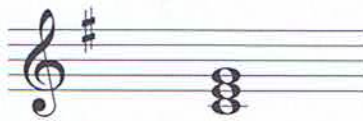
Key of C: tonic I subdominant IV dominant V

scale degrees: 1 2 3 4 5 6 7

Triad Trainer

1. Notice the key. Then circle the correct answer for each triad: **tonic**, **subdominant**, or **dominant**.

Key of G Major



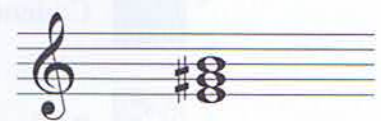
- Ex. tonic (I)
subdominant (IV)
dominant (V)

Key of D Major



- tonic (I)
subdominant (IV)
dominant (V)

Key of A minor



- tonic (i)
subdominant (iv)
dominant (V)

Key of E Major



- tonic (I)
subdominant (IV)
dominant (V)

Key of F Major



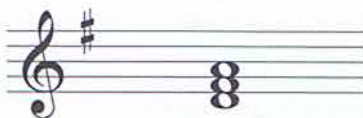
- tonic (I)
subdominant (IV)
dominant (V)

Key of A Major



- tonic (I)
subdominant (IV)
dominant (V)

Key of G Major



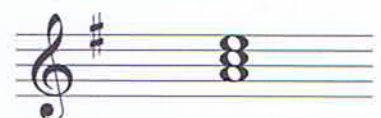
- tonic (I)
subdominant (IV)
dominant (V)

Key of D minor



- tonic (i)
subdominant (iv)
dominant (V)

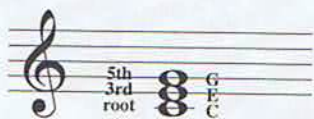
Key of E minor



- tonic (i)
subdominant (iv)
dominant (V)

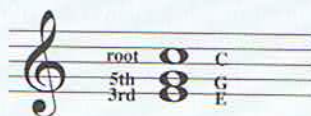
Chord Inversion Review:

Major and minor triads have 3 positions: **root position**, **1st inversion**, and **2nd inversion**.



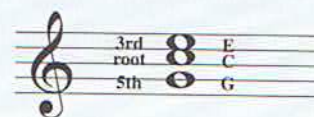
Root position

The root (chord name) is on the bottom.



1st inversion

The 3rd is on the bottom.



2nd inversion

The 5th is on the bottom.

2. Complete the chord inversion puzzle by spelling **root position**, **1st inversion**, or **2nd inversion** triads.

ACROSS →

1	C	E	G		11	E	G	B
2	G	C	E		12	C	E ^b	G
3	E	G	C		13	G	B ^b	D
4	A	C	F		14	F	A	D
5	F [#]	A	D		15	C	F	A
6	D	F	A		16	A ^b	C	F

UP ↑

Answers read from bottom to top.

Chord Inversion Puzzle

ACROSS

- C major, root position
- C major, 2nd inversion
- C major, 1st inversion
- F major, 1st inversion
- D major, 1st inversion
(Remember the sharp.)
- D minor, root position
- E minor, root position
- C minor, root position
(Remember the flat.)
- G minor, root position
- D minor, 1st inversion
- F major, 2nd inversion
- F minor, 1st inversion
(Remember the flat.)

UP

- C major, 1st inversion
- D major, root position
- C major, 2nd inversion
- F major, root position
- C major, root position
- D minor, 2nd inversion
- C major, 2nd inversion
- F minor, 1st inversion
(Remember the flat.)
- E^b major, 2nd inversion
(Remember the flats.)
- F major, 2nd inversion
- G major, 2nd inversion
- D minor, 1st inversion

Extra Credit: Can you play each of the triads shown ACROSS on the puzzle?
Name the triad and its position: **root position**, **1st inversion**, or **2nd inversion**.

A **cadence** is a progression of chords that leads to a natural resting or “breathing” point in the music.

- A cadence occurs at the end of a phrase, section, or piece.
- Cadences usually end on a **I** or a **V** (or V7) chord.



3. *Vivace* has 4 cadences.

- Write **I** or **V** in the boxes to show the harmony of each cadence.
- Then sightread the piece at a moderate tempo. *Listen* for the cadences.

Vivace

Cornelius Gurlitt
(1820-1901, Germany)
original form

Vivace

cadence on? V

5

cadence on? V to I

9

cadence on? V to I

13

V to I

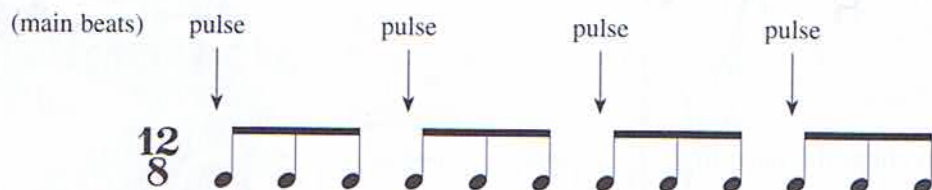
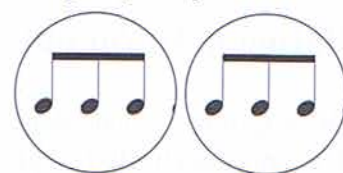
Compound Meter

When the **top number** of a time signature can be divided by 3, the beats are grouped into 3's. This is known as *compound meter*.

For example: $\frac{6}{8} = 3 + 3$ $\frac{9}{8} = 3 + 3 + 3$ $\frac{12}{8} = 3 + 3 + 3 + 3$

In compound meter, it is often easier to feel and count the **main beats** in the measure. The main beats can be called **pulses**.

compound meter
grouped by threes



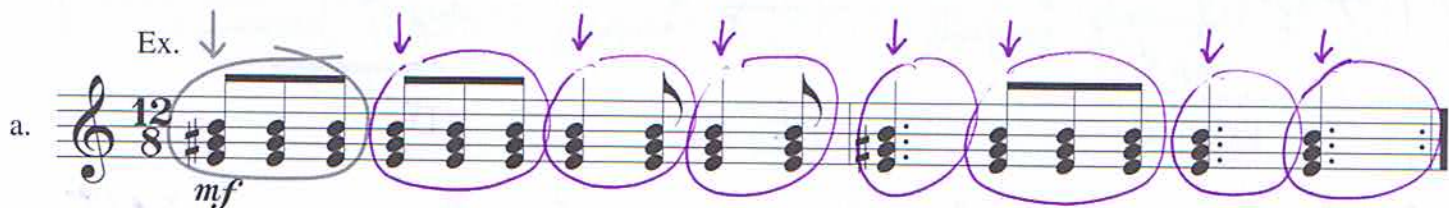
4. Clap and count: **1** and a **2** and a **3** and a **4** and a



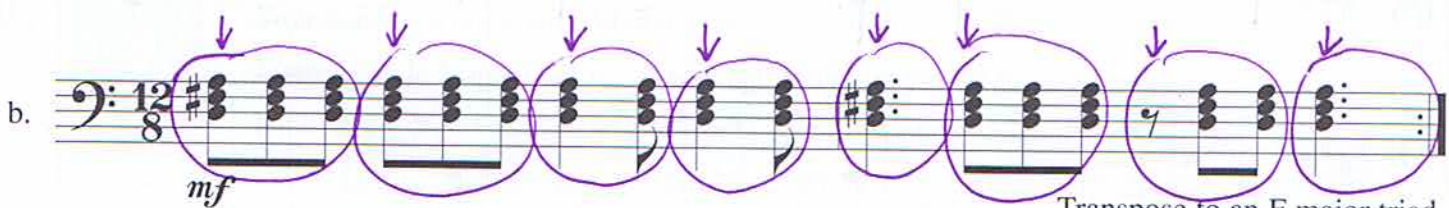
5. For each rhythm below:

- Circle each group of 3 beats.
- Mark 4 PULSES per measure with an ↓ arrow.
- Play and count aloud, "1 and a 2 and a 3 and a 4 and a."

4 groups of 3 = 12!

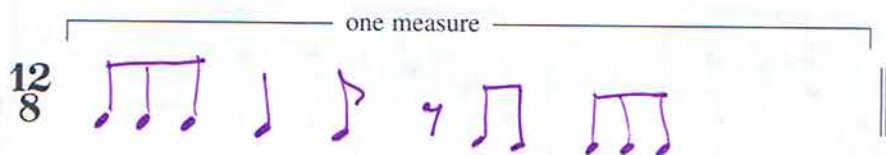


Transpose to a D major triad.



Transpose to an F major triad.

6. Write one measure of your own rhythm in $\frac{12}{8}$ time. Choose from the rhythm patterns shown.

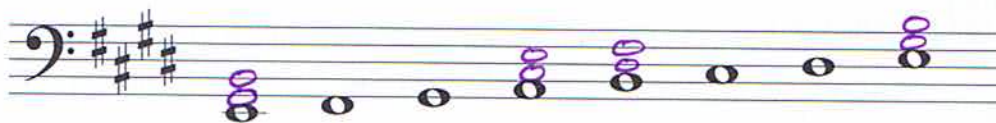


(you write)



Harmony Warm-up:

7. Draw **triads** on scale degrees **1, 4, and 5** of the E major scale below. Then play each triad, saying aloud “**tonic**,” “**subdominant**,” or “**dominant**.”



8. a. Write **I, IV, or V** in each box to show the harmony.
b. Compose your own **R.H. melody** using the rhythm suggested. Write your melody on the staff.

Hint: Find melody notes that sound pleasing with the L.H. accompaniment.

- c. Play *New River Etude* with pedal.

New River Etude

(Your own composition)

Flowing

mf (mp) *mp*

Ex. I I IV

4 IV V V

7 I I I

The etude consists of three systems of music. Each system has a treble and bass staff. The bass staff contains a continuous accompaniment pattern with fingerings (5, 2, 1, 3, 2) and a box for harmonic notation (I, IV, V). The treble staff contains a melody line with notes and rests, and a box for harmonic notation (I, IV, V). The first system is marked *mf* and the second system is marked (mp). The third system is marked *mp*. The etude ends with a double bar line.

9.



These melodies use different **accompaniment** patterns.
Sightread each example. Then transpose to the keys suggested.

Broken octaves

Allegretto



Transpose to D major.

Waltz bass

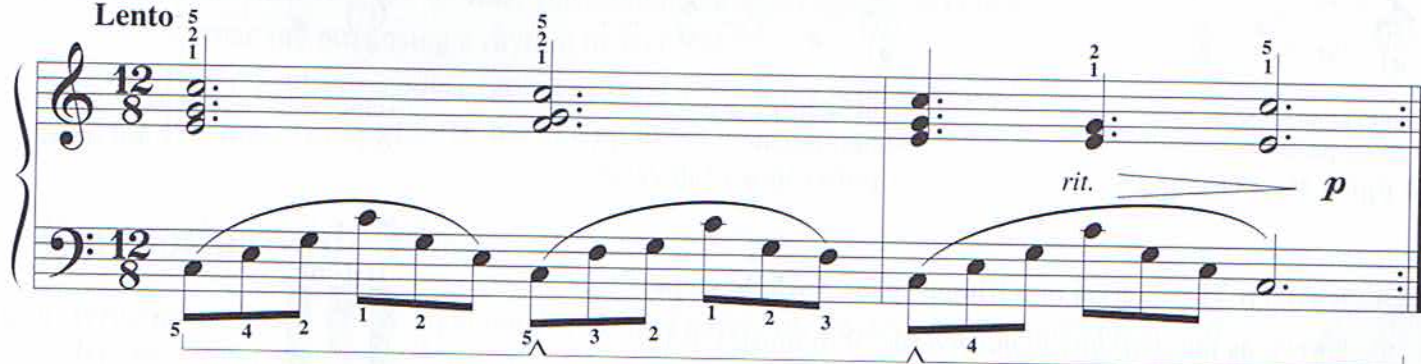
Moderato



Transpose to A minor.

Arpeggios

Lento

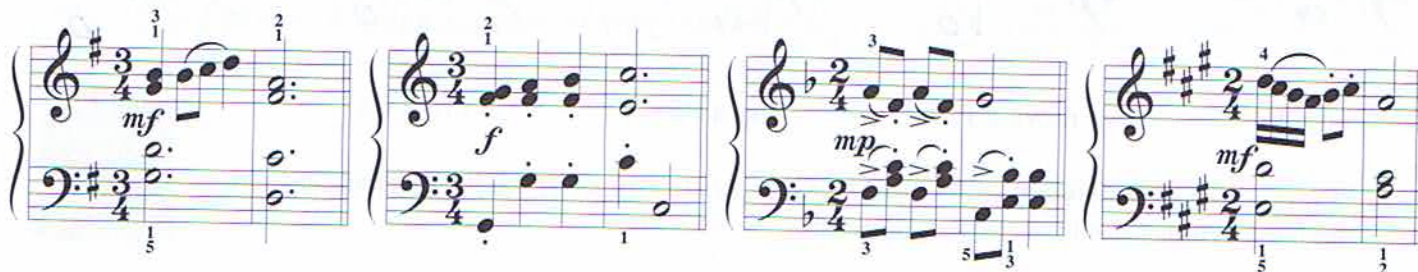


Transpose to G major.

10.

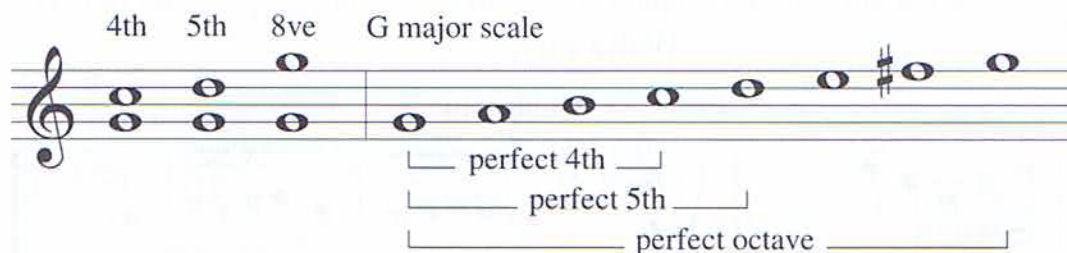
Your teacher will play a **cadence**.Listen! Circle **I** or **V7** for the LAST harmony that you hear.Hint: The **I** chord sounds *restful*. The **V7** chord sounds *restless*.a. **I**
or
V7b. **I**
or
V7c. **I**
or
V7d. **I**
or
V7

For Teacher Use Only (The examples may be played in any order and repeated several times.)



Perfect Intervals (4th, 5th, octave)

To measure an interval, use a major scale (or major 5-finger pattern) beginning on the *lower* note.



4ths, 5ths, and octaves are called *perfect* intervals.* They are neither major nor minor.

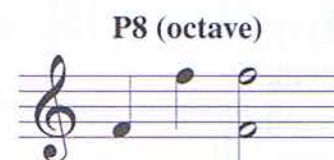
1. Play and *listen* to these perfect intervals. (**P** for **perfect**)



Think: D major scale or
5-finger pattern
(A perfect 4th = 5 half steps)

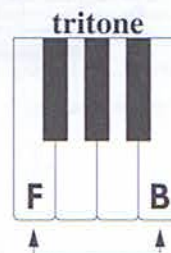


Think: E major scale or
5-finger pattern
(A perfect 5th = 7 half steps)



Think: same letter name
(A perfect octave = 12 half steps)

Tritone Alert: The interval of a tritone spans **3 whole steps**.
Once known as the *diabolus in musica* (devil in music), it is
neither perfect, major, nor minor.

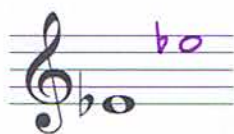


2. Find and play several tritones. *Listen* to the unusual sound!

3. Draw a whole note to complete each **perfect interval** below.
Then play, naming each interval aloud. *Listen* to the sound.



up a P5



up a P8



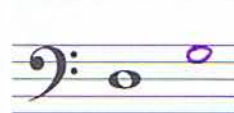
up a P4



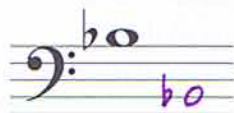
down a P5



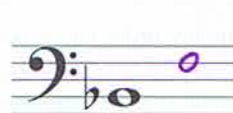
down a P4



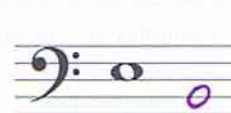
up a P4



down a P8



up a P5



down a P4



down a P5

Perfect in Every Way

*Note: A perfect interval inverts to a perfect interval. For example, a P4 (D to G) inverts to a P5 (G to D).
Each note is included in the major scale of the other.

Composing with 4ths

4. a. Write **perfect 4ths** moving UP from bass C. Use **half notes**. Notice the flats!
(Hint: The last chord uses all the 4ths you have written.)
- b. Now play, holding the damper pedal down.
Listen to the majestic sound of perfect 4ths!



Fanfare of 4ths

Boldly

- c. Create your own *Fanfare of 4ths*. Have fun using the suggestions below.
- Repeat any note using a rhythm of your choice.
 - Play the 4ths *ascending* (going up) and *descending* (going down).
 - Play the last chord *forte*, moving up in octaves.

Composing with 5ths

5. a. Write **perfect 5ths** for the right hand, coming DOWN the keyboard. Use **half notes**.
Tritone Alert: Avoid the B-F tritone.
- b. Hold the damper pedal down as you play your "Ocean Sunset."
Listen to the peaceful sound of perfect 5ths.



Ocean Sunset

Peacefully

- c. Create a longer version of *Ocean Sunset*. Here are some suggestions:
- Play the notes of each 5th separately (called **melodic 5ths**.)
 - Repeat any 5th using a rhythm of your choice.
 - Explore different dynamics: *pp p mp mf f ff*

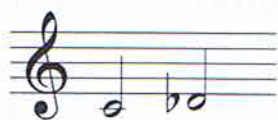
6. Do Ear-training DRILL 1 on p. 16 using **perfect 4ths**, **5ths**, and **octaves**.



Major and Minor 2nds and 3rds

The intervals of a **2nd** and **3rd** can be either major or minor.

1. Play these intervals, naming them aloud. *Listen* to the sound! (M = major; m = minor)



m2
half step



M2
whole step



m3
whole step + half step
(3 half steps)



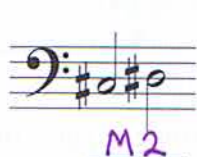
M3
2 whole steps
(4 half steps)



Brain Teasers

2. Challenge yourself with these “brain teasers.” You may use a keyboard to help you.

- True or False (circle) “All **major 3rds** are from a *white key* to a *white key*.”
- Give 3 examples which disprove the above statement. D to F#; F# to A#; Bb to D
- True or False (circle) “All **minor 3rds** include a *black key*.”
- Give 3 examples which disprove the above statement. D to F; E to G; A to C
- Name the **M3** that is from a *black key* to a *black key*. F# to A# OR Gb to Bb.
- Name a **m3** that is from a *black key* to a *black key*. Bb to Db OR A# to C#
- The *root* to the *3rd* of a **major triad** is the interval of a **major 3rd**.
What interval is formed by the *3rd* to the *5th* of a major triad? MINOR 3RD (m3)
- What interval is formed by the *3rd* to the *5th* of a **minor triad**? MAJOR 3RD (M3)
- Identify the following intervals (m2, M2, m3, or M3).



Brain Bruiser: Name the note that is a **M3** below Eb? Cb
(Caution: A 3rd must be spelled to span 3 letter names.)

3.



Do Ear-training DRILL 2 on p. 16 using **major & minor 2nds and 3rds**.

Composing with 2nds and 3rds

Complete these short compositions by writing the correct **intervals** on the staves. Then play the music. Create a “sound picture” of the title.

4. a. Write a **major 2nd** either UP or DOWN from the note given to complete each measure. Use **half notes**.
b. Play using the damper pedal. *Listen* to the sound of major 2nds!



Fog at Midnight

Slowly, mysteriously

Handwritten musical notation for "Fog at Midnight":

- Staff 1 (Treble Clef): $4/4$ time. Notes: $\sharp G^2$, $\sharp A^2$, $\sharp B^2$, $\sharp C^3$. Labels: "up or down a M2", "up or down a M2", "up or down a M2", "up or down a M2".
- Staff 2 (Bass Clef): $4/4$ time. Notes: $\sharp G^1$, $\sharp A^1$, $\sharp B^1$, $\sharp C^2$. Labels: "up or down a M2", "up or down a M2", "up or down a M2", "up or down a M2".

5. a. Write a **minor 2nd** either UP or DOWN from the note given to complete each measure. Use **staccato quarter notes**.
b. Play and *listen* to the sound of minor 2nds!



Suspense Theater

Mischievously

Handwritten musical notation for "Suspense Theater":

- Staff 1 (Bass Clef): $2/4$ time. Notes: $\sharp G^1$, $\sharp A^1$, $\sharp B^1$, $\sharp C^2$. Labels: "up or down a m2", "up or down a m2", "up or down a m2", "up or down a m2".
- Staff 2 (Bass Clef): $2/4$ time. Notes: $\sharp G^1$, $\sharp A^1$, $\sharp B^1$, $\sharp C^2$. Labels: "up or down a m2", "up or down a m2", "up or down a m2", "up or down a m2".

6. a. Write **major 3rds** or **minor 3rds** moving UP the keyboard to complete each measure. Use **dotted half notes**.
b. Write **M3** or **m3** in the blank above each measure. Then play with pedal. (Change pedal as needed.)



Tropical Island

Slowly

Handwritten musical notation for "Tropical Island":

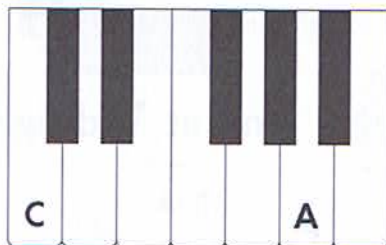
- Staff 1 (Treble Clef): $3/4$ time. Notes: $\sharp G^2$, $\sharp A^2$, $\sharp B^2$, $\sharp C^3$. Labels: "up a M3 or m3", "up a M3 or m3", "up a M3 or m3", "up a M3 or m3".
- Staff 2 (Bass Clef): $3/4$ time. Notes: $\sharp G^1$, $\sharp A^1$, $\sharp B^1$, $\sharp C^2$. Labels: "up a M3 or m3", "up a M3 or m3", "up a M3 or m3", "up a M3 or m3".

Major and Minor 6ths

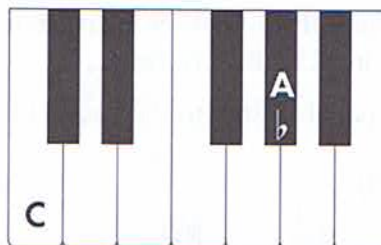
Think of a **M6** (major 6th) as a perfect 5th plus a whole step.

Think of a **m6** (minor 6th) as a perfect 5th plus a half step.

1. a. Play this **M6** and *listen* to the sound.

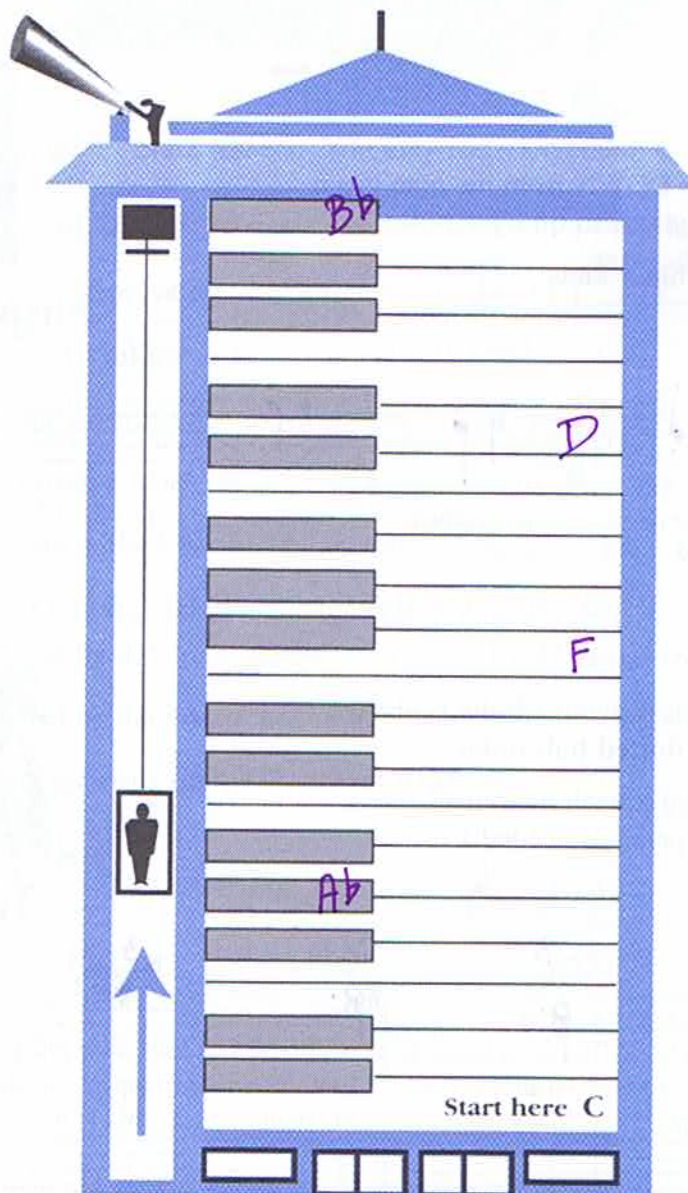


- b. Play this **m6** and *listen* to the sound.



The Empire 6th Building

2. Take the elevator UP to the top floor. Move by **major** or **minor 6ths** as directed. Write the **letter name** on the correct keys. Did you land at the telescope on the roof?



Now write the letter name
UP a **m6**.

Now write the letter name
UP a **M6**.

Now write the letter name
UP a **M6**.

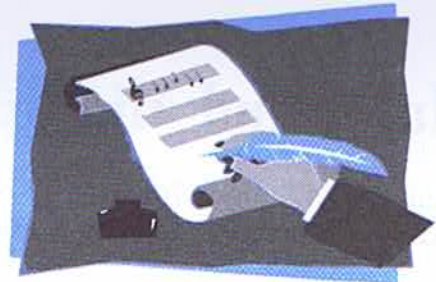
Write the letter name on the
key that is UP a **m6**.

3.



Do Ear-training DRILL 3 on p. 16 using **major** and **minor 6ths**.

Composing with 6ths



4. Compose your own piece using **6ths**. Follow these guidelines:

- Write **6ths** for the **R.H.** using only **white keys**.

Follow the rhythm suggested.

- Give your piece a title, and play it using pedal.

Listen to the pleasing sound of 6ths!

Zephyr
(title)

Andante

5

9

13

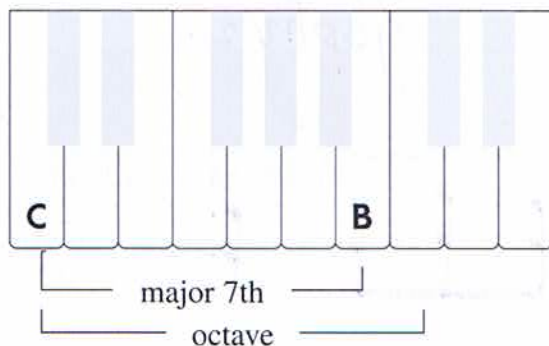
Extra Credit: Your teacher may ask you to identify each 6th you have written as a **major** or **minor** 6th.

Major and Minor 7ths

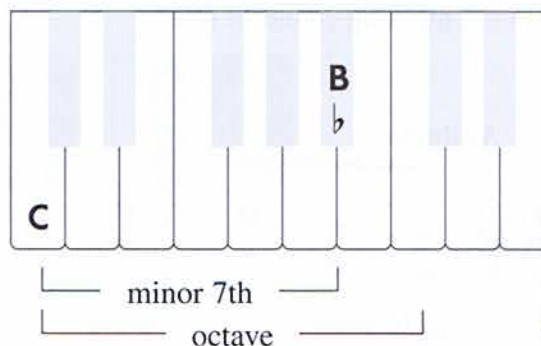
Think of a **M7** (major 7th) as a **HALF STEP** smaller than an octave.

Think of a **m7** (minor 7th) as a **WHOLE STEP** smaller than an octave.

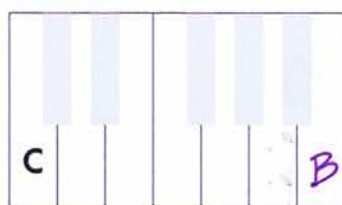
1. a. Play this **M7** and *listen* to the sound.



- b. Play this **m7** and *listen* to the sound.



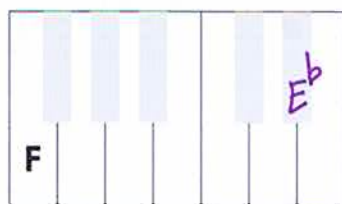
2. Write the correct letter name on each keyboard to complete the **major** or **minor 7th**.



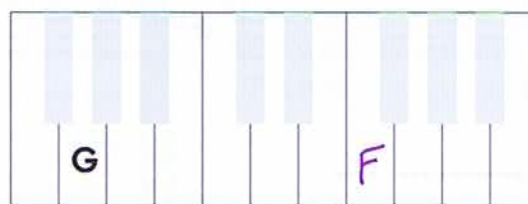
up a Major 7th



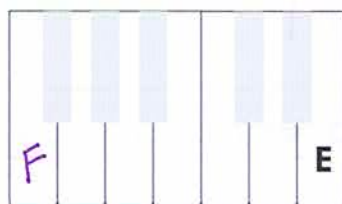
up a minor 7th



up a minor 7th



up a minor 7th



down a Major 7th



down a minor 7th

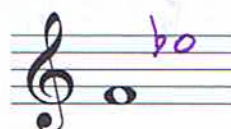
3. Write a **major 7th** or **minor 7th** on the staves below.



up a m7



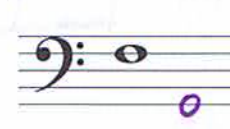
up a M7



up a m7



down a M7



down a m7

- 4.



Do Ear-training DRILL 4 on p. 16 using **major** and **minor 7ths**.

Sightreading Tips

1. First notice the **key signature** and **time signature**.
2. Scan the music for:
 - **rhythm patterns** (repeated rhythms)
 - **harmony patterns** (especially L.H. chords and intervals)
 - **melody patterns** (repetition and sequence)
3. Set a rather slow tempo. Count one "free" measure before beginning.
4. Keep your eyes moving ahead.
Don't stop to correct mistakes when sightreading!

5.



Sightread each musical example. Then transpose to the keys suggested.

Key of D major

a.

Transpose to C major.

Key of A major

b.

Transpose to F major.

Key of F major

c.

Transpose to G major.

The Circle of 5ths

The circle of 5ths will help you learn scales and key signatures.

• For flat keys, circle to the left, moving DOWN by **perfect 5ths**.

• For sharp keys, circle to the right, moving UP by **perfect 5ths**.

1. Name each key signature around the circle of 5ths.

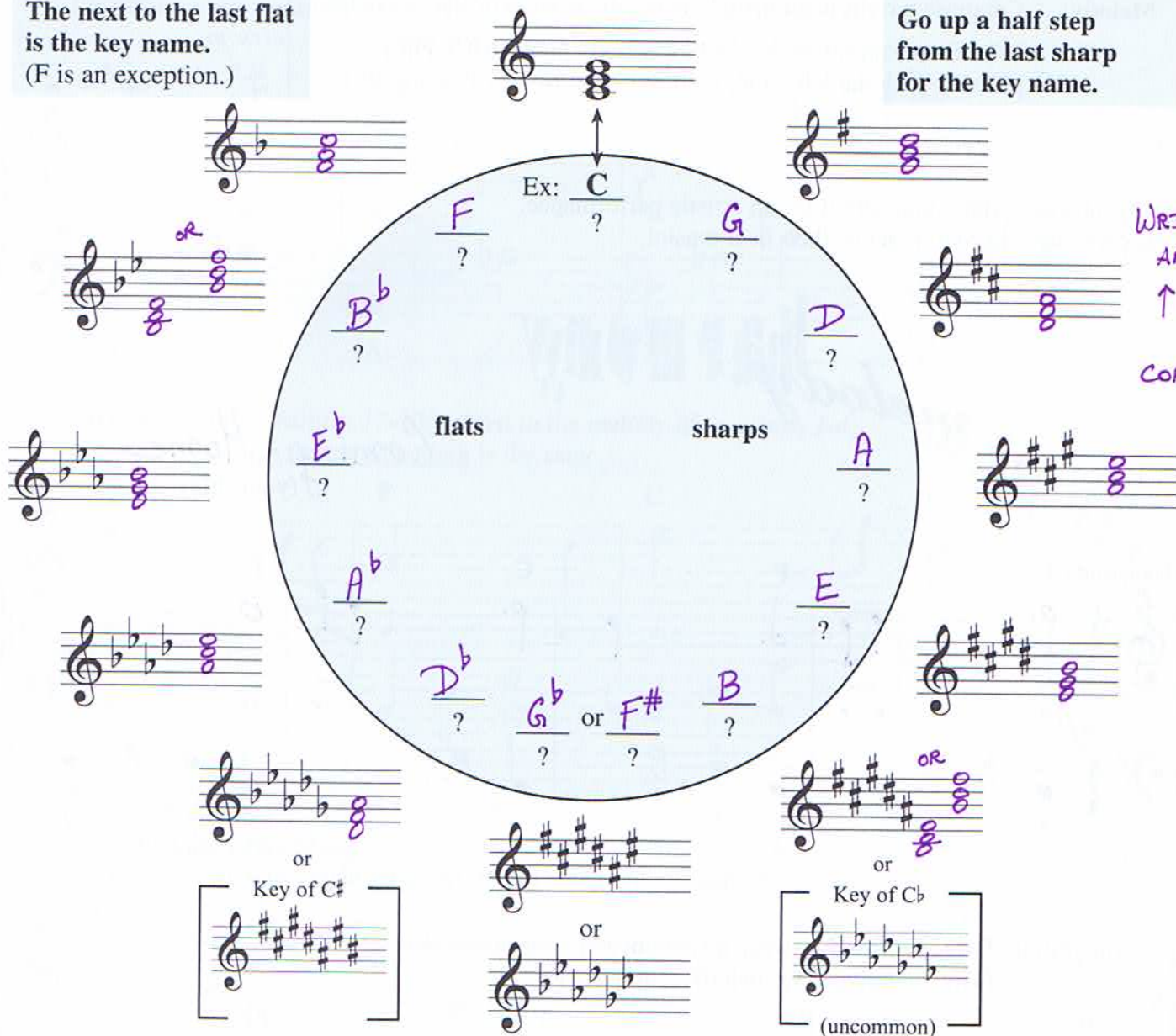
Then write the **tonic chord** for each key on the staff provided.

The next to the last flat is the key name.
(F is an exception.)

The last sharp is the *leading tone*.

Go up a half step from the last sharp for the key name.

WRITING AN GVA
↑ or ↓
IS
CORRECT,
Too!



2. Play and memorize these patterns. It will help you remember sharp and flat key signatures.

Key of: C G D A E B F# C#



number of sharps: 0 1 2 3 4 5 6 7

Key of: C F Bb Eb Ab Db Gb Cb



number of flats: 0 1 2 3 4 5 6 7

The 3 “building blocks” of music are: **RHYTHM**, **MELODY**, and **HARMONY**.

3. Composing with the Circle of 5ths

Harmony: Play the left hand alone several times.

Notice the harmony is based on the **circle of 5ths**.

Rhythm: Choose any key and play the rhythm shown by the cue notes.

Melody: Compose a right-hand melody using the rhythm of the cue notes.

Hint: First experiment by finding melody notes that sound pleasing with the left hand, such as **chord tones** (root-3rd-5th).

Lastly, practice your composition for an artistic performance.
Yes, composers have to practice their own music!

rhythm melody harmony

Coming Home
(your title)

chord names: C F C F

Suggestion: For *measures 5-8*, write a **sequence** of *measures 1-4*.
(This will give your melody continuity.)

5 B \flat E \flat B \flat E \flat

9

mf

5 2 1

5 2 1

Suggestion: For measures 13-16, write an **exact repeat** of measures 9-12, or write your melody **one octave higher**.

13

mf

5 2 1

5 2 1

Suggestion: For measures 17-20, **return** to the melody of measures 1-4. Notice the chord pattern is the same.

17

mp

5 2 1

5 2 1

Codetta (short ending)

Use this codetta, or create your own based on **C broken chords**.

21

rit.

p

5 4 3 1

5 4 3 1

Congratulations, composer!

Extra Credit: Have a friend “double” your melody on flute, violin, or digital keyboard.

4.



Write the **chord letter names** in the boxes. Notice the **circle of 5ths** movement.
Then sightread the music at a slow tempo.

Ex. **Slowly**

5.



Each example follows the **circle of 5ths** (counter-clockwise).

Listen to the movement of the **bass notes** (lowest notes).

Circle the **last** chord you hear.

1. C F B \flat E \flat A \flat 2. C F B \flat E \flat A \flat 3. C F B \flat E \flat A \flat 4. C F B \flat E \flat A \flat

For Teacher Use Only (The examples may be played in any order and repeated several times.)

Hint: Emphasize the bass notes when playing.

arpeggio

For an arpeggio, play **chord tones** (the notes of a chord) one after another, moving up or down the keyboard.

Arpeggio Hunt

1. Show an *arpeggio* by putting an “X” on all **chord tones** going UP the keyboard. Then name the arpeggio in the blank to the right.

$\frac{F}{?}$ major (circle) minor

Diagram of a 16-bit shift register with 4 stages. Each stage has a flip-flop and a 2-to-1 multiplexer. The first stage has an input 'X' and an output 'X'. The second stage has an input 'X' and an output 'X'. The third stage has an input 'X' and an output 'X'. The fourth stage has an input 'X' and an output 'X'. An arrow points to the first stage with the text 'start here'.

6 major / minor
? (circle)

E major / minor
? (circle)

B / minor
? (circle)

Extra Credit: Play the arpeggios above with R.H., then L.H.
Begin on the **root of each chord** and play two octaves up and down.
Use pedal and *listen* to the chord tones blend.

Left-Hand Arpeggio Study



2. a. Write the **missing chord tones** to complete the left-hand arpeggios.
- b. Write the correct **L.H. fingering** in the blanks.
- c. Write a **tempo mark** and **metronome mark** of your choice.
- d. Practice and perform *Harp Etude* **using pedal**.
(Change the pedal for each new harmony as indicated.)

Harp Etude

Moderato

your tempo mark

$\text{♩} = 76$

your metronome mark

1

f *mf*

C major
fingering: 5 4 2 1 4 2 1

3

f *mf*

D minor
fingering: 5 4 2 1 4 2 1

5

f *mf*

G major
fingering: 5 4 2 1 4 2 1

7

f *mf* *p*

C major
fingering: 5 4 2 1 4 2 1

Arpeggiated or Rolled Chord:

Play the notes *quickly*, bottom to top.



3.



First, write the **chord letter name** for each arpeggiated (rolled) chord.

Then sightread at an *andante* tempo.

Hint: Hold each note as it is played. Begin the R.H. *after* the L.H. notes.

Andante Ex. **G** **D** **Em** **C** **G**

a. *mp* (prepare) (prepare) (prepare) (prepare)

Write the chord name for each **right-hand arpeggio**. Then sightread at a slow blues tempo.

Slow Blues Ex. **D** **G**

b. *mf*

5 **Am** **D**

4.



Your teacher will play a two-octave arpeggio or a rolled chord.

Listen, then circle **major** or **minor** for the sound you hear.

1. major or minor

2. major or minor

3. major or minor

4. major or minor

For Teacher Use Only (The examples may be played in any order and repeated if needed.)

Note: The teacher should continue the drill, playing more major and minor arpeggios for the student to identify.



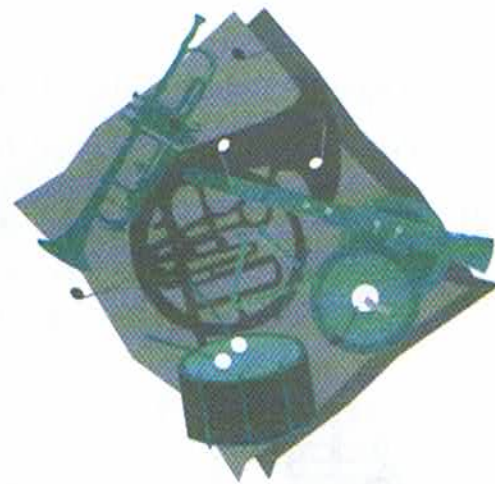
Naming Flat Key Signatures

For flat key signatures, the **next to the last flat** is the name of the key.



$E\flat$ is the next to the last flat.

$E\flat$ is the name of the key.



Famous Marches

1. Below are the opening melodies to famous marches.

Name the **key signature** for each instrumental part below.

clarinet part

The Thunderer John Philip Sousa

Key of $B\flat$ major

trumpet part

Yankee Doodle Dandy George M. Cohan

Key of $A\flat$ major

trombone part

Entrance of the Gladiators Julius Fučik

Key of F major

tuba part

The Liberty Bell John Philip Sousa

Key of $E\flat$ major

piccolo part

The High School Cadets John Philip Sousa

Key of $D\flat$ major

bassoon part

American Patrol F.W. Meachum

Key of $G\flat$ major

The Flat Pattern

The pattern of flats is always written the same.

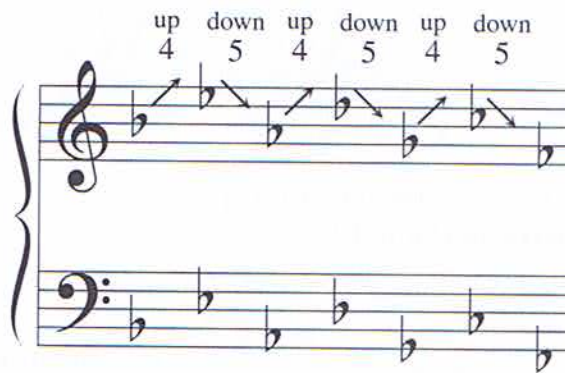
The complete flat pattern has 7 flats:

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

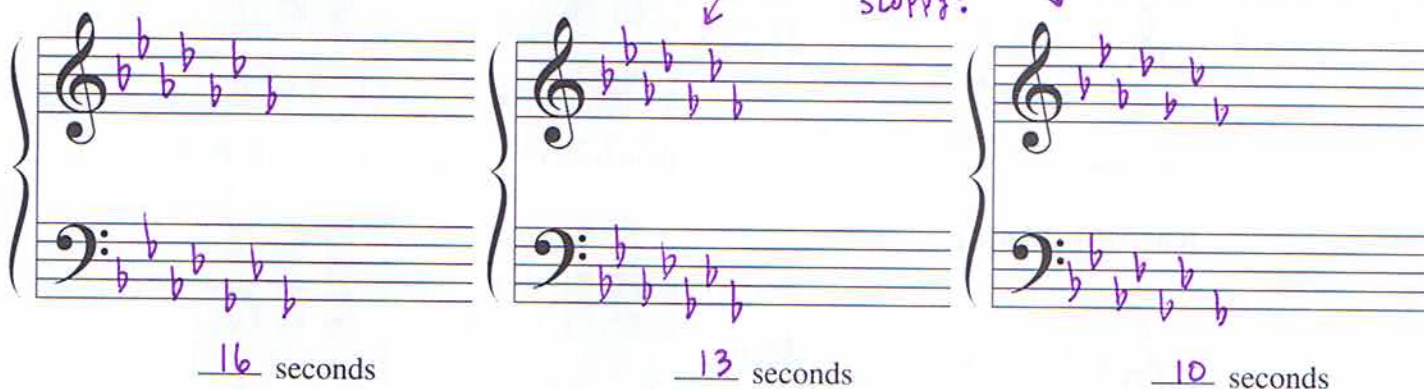
Notice the flats move **down by 5ths** (counterclockwise around the circle of 5ths.)

2. Study these rules and examples:

- Always begin with B \flat .
- Continue the pattern, moving **up a 4th** and **down a 5th**.



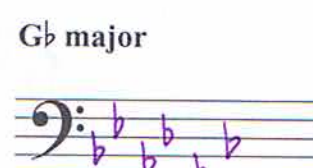
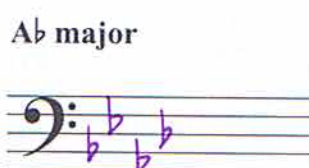
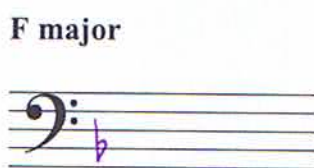
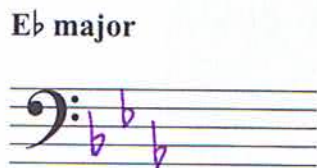
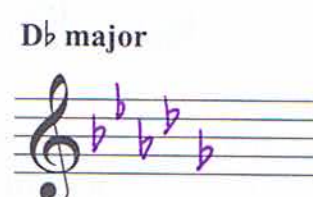
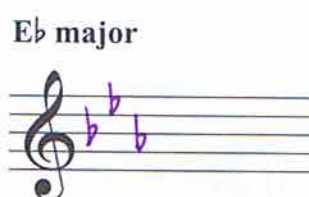
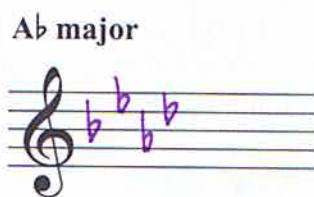
3. How fast can you write the **flat pattern** in both clefs? Have your teacher, parent, or friend time you.



4. Write the flat key signatures below.

Hint: Begin writing the flat pattern. Continue the pattern until you have drawn **one flat beyond the name of the key**.

Check yourself! The key name should always be the next-to-the-last flat. (F is the exception.)



Flat Key Signatures



Playing R.H. Flat Scales

6. Write the R.H. fingering for each scale below.
- First, write 1 (thumb) for every C and F. Circle each 1.
 - Then complete the scale fingering by filling in the blanks.

F Scale

mf

B \flat Scale

mf

E \flat Scale

mf

The scales are written on a treble clef staff in 4/4 time. The F scale starts on F4, the B \flat scale on B \flat 4, and the E \flat scale on E \flat 4. Each scale is 8 measures long, with the first four measures ascending and the last four measures descending. The fingering is written above the notes, with the thumb (1) circled for every C and F. The scales are marked *mf* (mezzo-forte).

Extra Credit: Can you play each R.H. scale from memory?
Play each scale *legato*, then *staccato*.

Playing L.H. Flat Scales

The B \flat and E \flat left-hand scales use this finger pattern:

L.H. 3 - 2 - 1 plus 4 - 3 - 2 - 1



7. Draw a box around these finger patterns for the scales below.

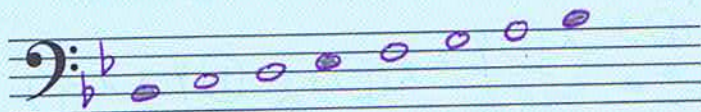
Ex.

The scales are written on a bass clef staff in 4/4 time. The B \flat scale starts on B \flat 3 and the E \flat scale on E \flat 3. Each scale is 8 measures long, with the first four measures ascending and the last four measures descending. The finger patterns are written below the notes, with the first four measures of the descending part boxed. The scales are marked *mf* (mezzo-forte).

Extra Credit: Can you play each L.H. scale up and down from memory? Say the finger pattern aloud.
Play each scale *legato*, then *staccato*.

The B \flat Major Scale

8. Write the key signature for **B \flat major**.
Then write the B \flat major scale using whole notes.
Shade in the flatted notes.



The
tonic in
B \flat is B \flat

The Ski Slope

9. Fill in the correct answer for
each location on the mountain.

The leading tone
(scale degree 7)
in B \flat is A

Ski Lodge

Scale degree 6
in B \flat is G

The dominant
(scale degree 5)
in B \flat is F

Name the notes of
the V7 chord in B \flat .

<u>F</u>	<u>A</u>	<u>C</u>	<u>E\flat</u>
root	3rd	5th	7th

The subdominant
(scale degree 4)
in B \flat is E \flat

Restaurant

Scale degree 3
in B \flat is D

Name the notes of
the IV chord in B \flat .

<u>E\flat</u>	<u>G</u>	<u>B\flat</u>
root	3rd	5th

Scale degree 2
in B \flat is C

The tonic
(scale degree 1)
in B \flat is B \flat

Ski Rental

Name the notes of
the I chord in B \flat .

<u>B\flat</u>	<u>D</u>	<u>F</u>
root	3rd	5th

Chord Analysis in B♭ Major

10. Analyze the harmony of this piece by doing the following:

- Write the **chord letter name** in the blank above each measure.
- Write the **Roman numeral I, IV, or V7** in the boxes below.

Then play *Taxicab Blues* using swing rhythm.



Taxicab Blues

Moderate swing tempo

chord name: B♭

swing! 1 2 3 B♭

Roman numeral: I I

5 F7 B♭

9 I7 E♭ I B♭

13 IV F7 I B♭

I7 I

rit.

Test Your Knowledge in E \flat Major



11. Test your knowledge of the **key of E \flat major** by completing each box.

Write the **key signature** for E \flat in both clefs.

Write the **E \flat major scale** in both clefs.
Hint: Draw the correct flats *before* the notes.

Draw **tonic, subdominant, and dominant** triads in root position in E \flat major.

Label each note as **scale step**, 1, 2, 3, 4, 5, 6, or 7 in the key of E \flat major.

Write the **chord names and Roman numerals** for this cadence.

Chord names: E \flat A \flat E \flat B \flat E \flat

Roman numerals: I IV I V I

Match the intervals to the correct name with a connecting line.

Extra Credit: Play the musical examples on this page for your teacher.

Alberti Bass Review:

The Alberti bass is this L.H. accompaniment pattern: *bottom - top - middle - top*

12. Play the Alberti bass pattern using I, IV, and V7 chords in the key of E \flat major.



13. Write an Alberti bass for this melody.
Harmonize using I, IV, or V7 chords in E \flat major.
Listen and let your ears be your guide.



Country Lane

Andante

The first system of 'Country Lane' is in E \flat major, 4/4 time, Andante tempo. The melody is in the treble clef, starting with a mezzo-piano (mp) dynamic. It begins with a half note G \flat (labeled with a '5' above it), followed by a quarter note A \flat , and a half note B \flat . The bass line starts with a half note G \flat , followed by a quarter note A \flat , and a half note B \flat . The first measure is labeled 'Ex. 5 1 3 1'. The second measure is labeled 'cantabile'. The third measure is labeled '(you write)'. The fourth measure is labeled '(you write)'.

The second system of 'Country Lane' continues the melody and bass line. The melody starts with a half note G \flat (labeled with a '4' above it), followed by a quarter note A \flat , and a half note B \flat . The bass line starts with a half note G \flat , followed by a quarter note A \flat , and a half note B \flat . The first measure is labeled '3'. The second measure is labeled '1'. The third measure is labeled '1 3'. The fourth measure is labeled '1 3'. The fifth measure is labeled '1 3'. The sixth measure is labeled '1 3'.

The third system of 'Country Lane' continues the melody and bass line. The melody starts with a half note G \flat (labeled with a '1' above it), followed by a quarter note A \flat , and a half note B \flat . The bass line starts with a half note G \flat , followed by a quarter note A \flat , and a half note B \flat . The first measure is labeled '6'. The second measure is labeled '2'. The third measure is labeled '3 5'. The fourth measure is labeled '5 1'. The fifth measure is labeled '5 1'. The sixth measure is labeled '5 1'.

Extra Credit: Play *Country Lane* with a friend doubling the melody on flute, violin, or digital keyboard.

14.



A melody will sometimes outline a chord.

The melodies below are built on **chord tones**.

Study each, naming the chord and its starting note.

Then sightread and transpose to the key suggested.

Name the chord outlined. E^b Does the melody begin on the **root**, **3rd**, or **5th?** (circle)

a.

Transpose to B^b major.

Name the chord outlined. B^b Does the melody begin on the **root**, **3rd**, or **5th?** (circle)

b.

Transpose to G major.

Name the chord outlined. E^b Does the melody begin on the **root**, **3rd**, or **5th?** (circle)

c.

Transpose to D major.

15.



Your teacher will play cadences in the key of E-flat.

Listen! Circle **I** or **V7** for the last chord you hear.

Remember, the **I** chord sounds *restful*. The **V7** chord sounds *restless*.

a. **I** or **V7**b. **I** or **V7**c. **I** or **V7**d. **I** or **V7**

For Teacher Use Only (The examples may be played in any order and repeated several times.)

Moderately

Slowly

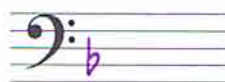
Allegretto

Brightly

White Water Rafting Down the D Minor River

1. Guide your "keyboard raft" down the "D Minor River" by completing each example.

You're off!



Avoid the boulder by writing the **key signature** for D minor.



Put an **X** on the raised 7th step of the D harmonic minor scale.

BOTH/EITHER
C# IS
CORRECT

Stop for a picnic and strum these **D minor chords** on your guitar.



root
position

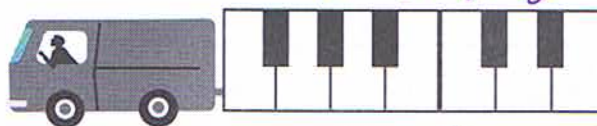
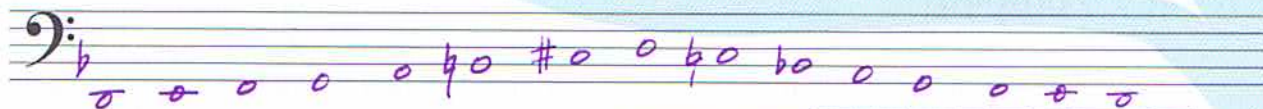
1st
inversion

2nd
inversion



Safely ride the current by writing the **D harmonic minor scale**.
Include the correct flats and sharps.

"Shoot the rapids" by writing the **D melodic minor scale** ascending and descending. Include all #'s, b's, and n's.



Give a camper directions by spelling the **minor iv chord** in the key of D minor.

$\frac{G}{?}$ $\frac{B^b}{?}$ $\frac{D}{?}$

Return home by writing the Roman numerals for this cadence.

(i, iv, or V7)



i iv i V_7 i



Fingering Adventures in D minor

In more advanced music, pianists are expected to write their *own* fingering in the music.



2. Write your own fingering for this piece.

Hint: Write in fingering whenever...

- the hand position changes
- the thumb passes-under or a finger crosses-over
- a fingering will help you see a pattern

Italian Dance

Allegretto

5

9

f

p

Fine

D.C. al Fine

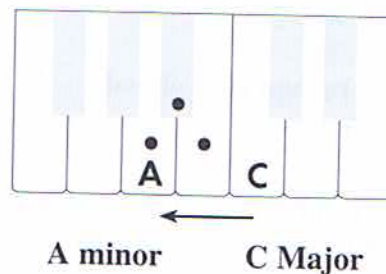
Which minor scale is this?
harmonic or melodic? (circle one)

Which minor scale is this?
harmonic or melodic? (circle one)

3. Have your teacher play *Italian Dance* using your fingering. How did your teacher do?

Relative Minor Review:

The *relative minor* key can be found by counting down 3 half steps from the *major* key.

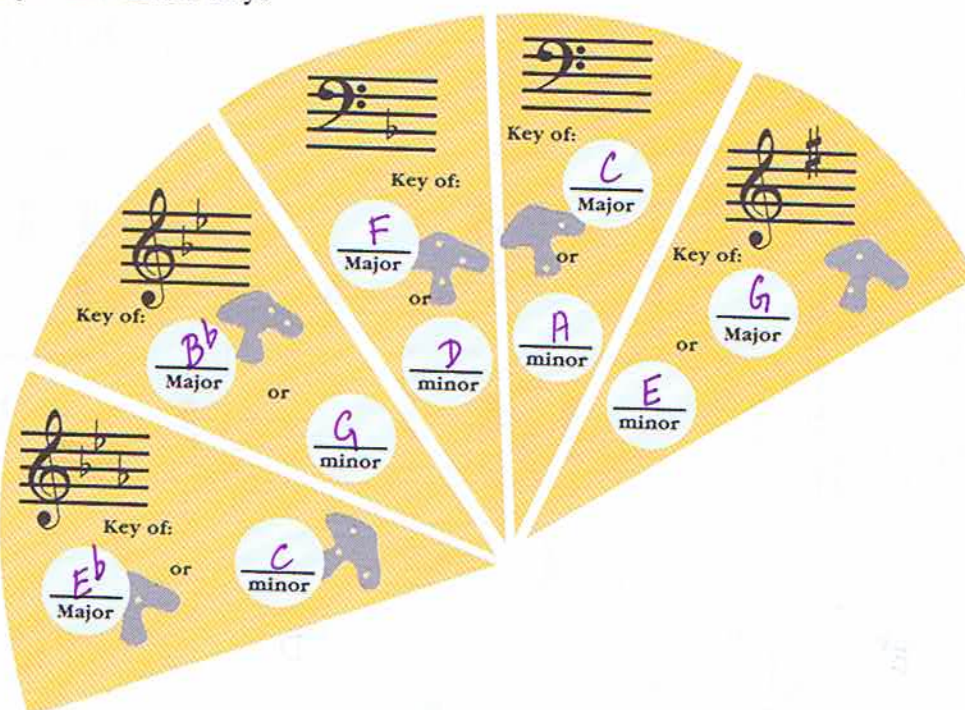


A minor

C Major

4. Each slice of pizza relates to the circle of 5ths. Observe the key signature for each "slice." Then name the **relative major** and **minor** keys in the pepperoni.

The Key Signature Pizza



Primary Chord Review

5. Name the **tonic**, **subdominant**, and **dominant** triads for each major and minor key:

	Key of C:	<u>C</u>	<u>F</u>	<u>G</u>
		I	IV	V
	Key of Am:	<u>A</u>	<u>D</u>	<u>E</u>
		i	iv	V

	Key of Bb:	<u>Bb</u>	<u>Eb</u>	<u>F</u>
		I	IV	V
	Key of Gm:	<u>G</u>	<u>C</u>	<u>D</u>
		i	iv	V

	Key of F:	<u>F</u>	<u>Bb</u>	<u>C</u>
		I	IV	V
	Key of Dm:	<u>D</u>	<u>G</u>	<u>A</u>
		i	iv	V

	Key of Eb:	<u>Eb</u>	<u>Ab</u>	<u>Bb</u>
		I	IV	V
	Key of Cm:	<u>C</u>	<u>F</u>	<u>G</u>
		i	iv	V

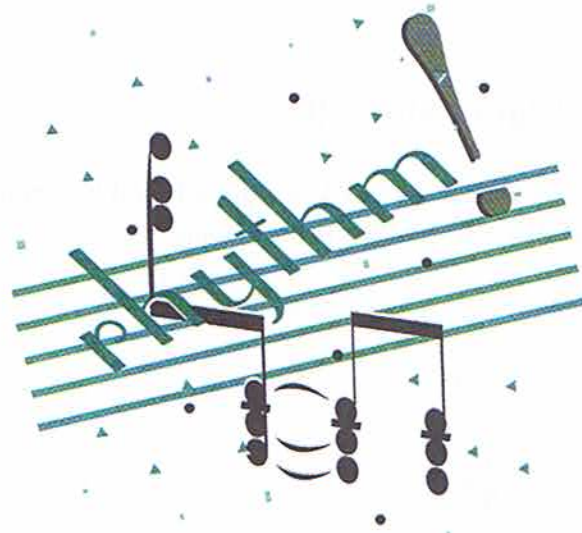
Chord Analysis

It is easier to play a piece by **recognizing chords** than by reading every individual note.

6. **Analyze** each measure by writing the chord letter name in the box given.

Then play the piece thinking “chords” rather than individual notes.

Enjoy using your knowledge of chords!



Rhythm Flight II

Allegro moderato

Ex. Gm

F

3 E^b D *repeat!*

5 Gm E^b

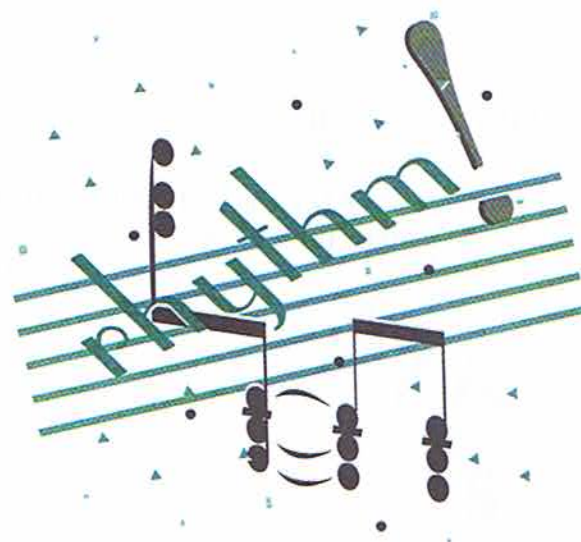
Chord Analysis

It is easier to play a piece by **recognizing chords** than by reading every individual note.

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Then play the piece thinking “chords” rather than individual notes.

Enjoy using your knowledge of chords!



Rhythm Flight II

Allegro moderato

Ex. Gm F

3 E^b D *repeat!*

5 Gm E^b

7 F D Gm

10 F Gm Eb D

13 Gm F Gm

16 Eb D Gm

*subito—means suddenly

Imagine a kitten has pounced on your piano keys!

Kitten on the Keys

(Chord Inversion Review)

7. Analyze the chord the kitten has played.

- First write the **chord letter name** in the box.
- Notice the key and circle **i, iv, V, or V7**.
- Then circle **root position, 1st inversion, or 2nd inversion**.

Ex. **Key of C minor:** **i** iv V V7

chord name: **Cm**

root position 1st inversion 2nd inversion

Key of G minor: i iv V **V7**

chord name: **D7**

root position 1st inversion 2nd inversion

Key of D minor: i **iv** V V7

chord name: **Gm**

root position 1st inversion 2nd inversion

Key of C minor: i iv **V** V7

chord name: **G**

root position 1st inversion 2nd inversion

Key of G minor: i **iv** V V7

chord name: **Cm**

root position 1st inversion 2nd inversion

Key of D minor: i iv **V** V7

chord name: **A**

root position 1st inversion 2nd inversion

Key of C minor: i iv V **V7**

chord name: **G7**

root position 1st inversion 2nd inversion

Key of G minor: **i** iv V V7

chord name: **G**

root position 1st inversion 2nd inversion

Extra Credit: Play **i, iv, and V** chords in **root position**, hands together, in these keys.

D minor

G minor

C minor

8.



Analyze each example:

- Write in the **chord letter name** *above* the measure.
- Write the **Roman numeral** in the box *below* the measure.

Then sightread these melodies in minor keys.

Ex. *Dm* *Dm* *A7* *D*

Slowly

mp *f*

a.

i *i* *IV7* *i*

Can you transpose to A minor?

(Hint: The R.H. begins in the 2nd inversion.)

Moderato

Cm *Cm* *Fm* *Cm*

p *mf*

b.

i *i* *iv* *i*

Can you transpose to D minor?

(Which form of the minor scale is used?)

9.



Your teacher will play a minor scale.

Listen! Then circle **natural**, **harmonic**, or **melodic minor** for the scale that you hear.

1. natural minor?

2. natural minor?

3. natural minor?

4. natural minor?

harmonic minor?

harmonic minor?

harmonic minor?

harmonic minor?

melodic minor?

melodic minor?

melodic minor?

melodic minor?

For Teacher Use Only (The examples may be played in any order and repeated several times.)

Teacher Note: Continue the exercise playing other minor scales for the student to identify.

Final Review (UNITS 1-6)

10. These pianos are awaiting inspection before going to the showroom.

- Send any pianos with **mistakes on their tags** back to the **factory**.
(Draw a connecting line from the piano to the factory.)
X-out and correct any false information.
- Send the pianos with **correct tags** to the **showroom**!
(Draw a connecting line from the piano to the showroom.)

Piano Inspection

PIANO FACTORY

PIANO SHOWROOM

"A triad is a 3-note chord built in 4ths." *3rds*

spinet

12 can be counted with 8 4 pulses per measure.

digital piano

This is the circle of 3rds. *5ths*

upright piano

This is the flat pattern.

concert grand

For flat scales, the R.H. thumb always plays on C and *G*. *F*

console piano

"A cadence occurs at the end of a phrase, section, or piece."

baby grand

Congratulations! You've completed Level 5 Theory!