

# NOTES GUIDES



MEMORIZE  
THE  
LOCATION  
OF THESE  
"GUIDE  
NOTES" ON  
THE STAFF  
AND ON  
THE  
KEYBOARD



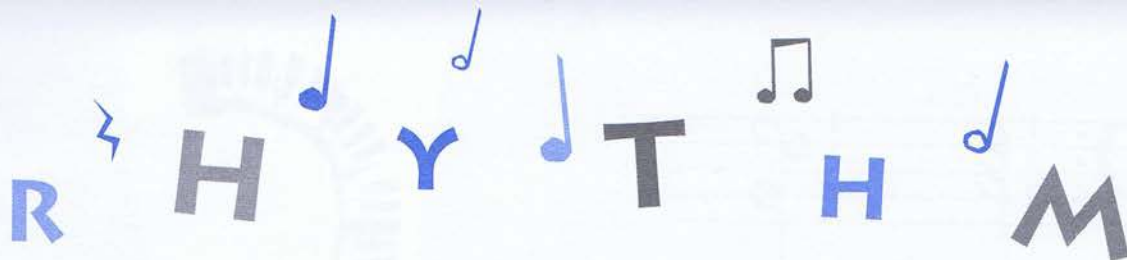
1. Name each **guide note** in the blank.  
Then play, saying the note names aloud.

**Briskly**

**3**

**6**

2. Create your own bell song using **guide notes**.  
You may wish to use the hand placement at the beginning of the piece.



3. Add **bar lines** to this  $\frac{4}{4}$  rhythm.



- Write the counts **1 2 3 4** under the correct beats.

4. Add **bar lines** to this  $\frac{3}{4}$  rhythm.



- Write the counts **1 2 3** under the correct beats.

*Answers will vary*

5. Write 2 measures of your own  $\frac{4}{4}$  rhythm.



- Write the counts **1 2 3 4** under the correct beats.

6. Clap each rhythm below with your teacher, counting aloud. Then, you clap **rhythm A** while your teacher claps **rhythm B**. Reverse parts and clap again!







## I and V7 Chords in Position

- Write two **half-note chords** per measure (I or V7) to add harmony to the melody. Let your ear guide you! Then play.

### Au Clair de la Lune

a.

1

*mf*

Ex.

- Write a **dotted-half note chord** (I or V7) in each measure. Then play.

### Little Stream

b.

1

*mp*

Ex.

- Now compose your own **C pentascale** melody that sounds pleasing with the harmony given. Then play.

Answers may vary

Optional rhythm:

### Your Melody

*f*





Sightread the musical examples below which use **I** and **V7** chords.

### Sightreading Hints:

1. First, notice each **I** and **V7** chord in the music.
2. Set a steady beat by counting one “free measure.”
3. Keep your eyes on the music (not on your hands).



#### Bright march

a.

#### Slowly waltz

b.



The **I** chord sounds *restful*. The **V7** chord sounds *restless*.  
Listen to each example. Circle **I** or **V7** for the **last** chord you hear.

1. **I** or **V7**

2. **I** or **V7**

3. **I** or **V7**

4. **I** or **V7**

For Teacher Use Only:





## I and V7 Chords in Position

1. Analyze the **harmony** of each measure by writing **I** or **V7** in each blank. Then play the examples.

a. b. c.

Harmony: I

V7

I

d. e. f.

I

I

V7

2. Compose your own **G pentascale** melody that sounds pleasing with the harmony given. Then play.

Answers may vary

COMPOSE  
M  
POSE

Optional rhythm:



(H)

Half

(H)

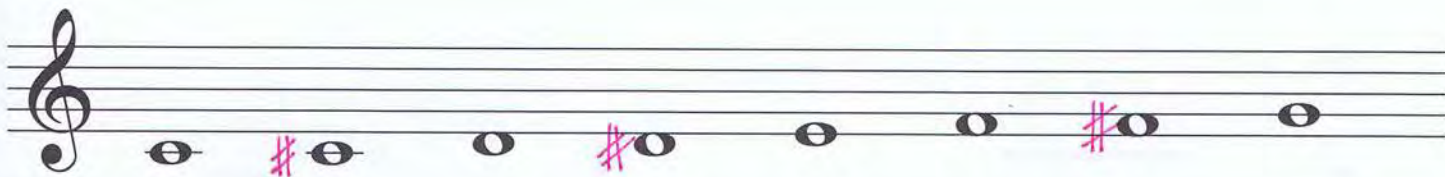
## Half Step Review:

From one key to the very next key is a **half step**.

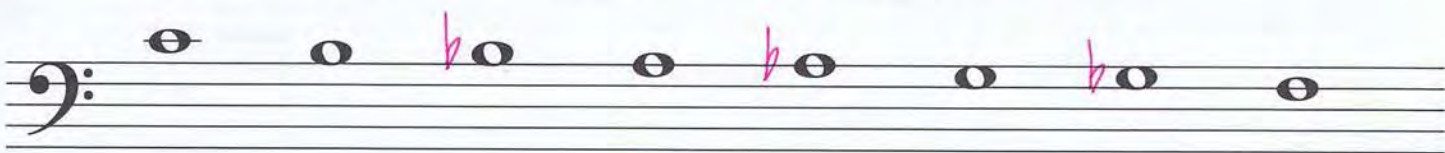
Half



1. Write **half steps** from Middle C up to Treble G. Use **sharps**. Play, using finger 2.



2. Write **half steps** from Middle C down to Bass F. Use **flats**. Play, using finger 2.



(W)

Whole

(W)

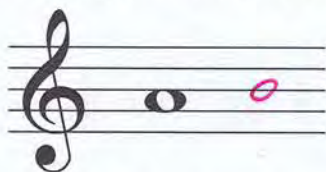
## New: Whole Steps

A **whole step** is made of 2 half steps.

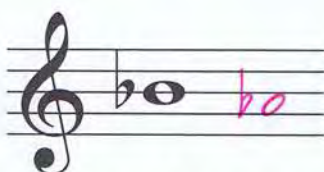
Whole



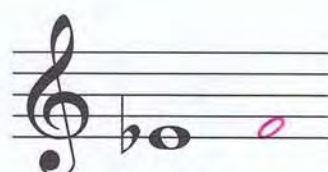
3. Draw a note a **whole step** UP or DOWN from each note below. Use sharps or flats, as needed.



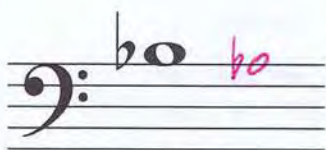
up a whole step



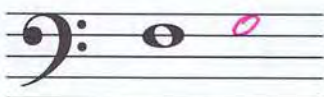
down a whole step



up a whole step



down a whole step



up a whole step



down a whole step





For each example, circle **half steps**, **whole steps**, or **both**. Then, sightread each.

a. whole steps  
half steps  
both

b. whole steps  
half steps  
both

c. whole steps  
half steps  
both

d. whole steps  
half steps  
both

e. whole steps  
half steps  
both

f. whole steps  
half steps  
both



## Improvisation with Half and Whole Steps

To **improvise** is to create your own music “on the spot.” While your teacher plays the duet, improvise your own melody following the directions given.

Hint: The notes may be played separately or together.

- Play **any half step**. End on a repeating *high A*.



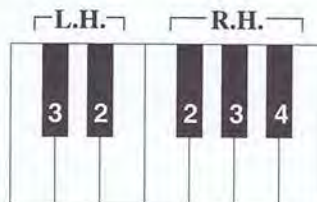
### Half Step Duet

**Teacher Part:** (Play 1 time before student enters.)

1.

Repeat over and over.

- Now improvise with **whole steps**. Use this hand position.



### Whole Step Duet

**Teacher Part:** (Play 1 time before student enters.)

2.

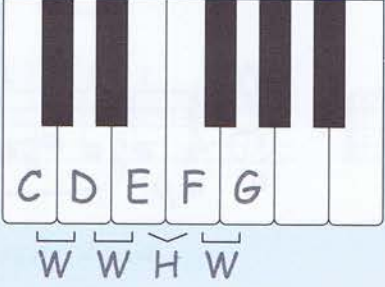
Repeat over and over.

# F Major Pentascale

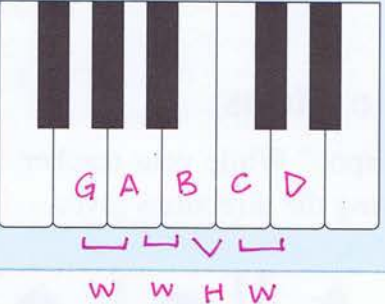


- Write the letter names on the keyboard for these pentascales.  
Then mark the **whole steps** and **half steps**.  
Mark **whole steps (W)** with a  $\square$ . Mark **half steps (H)** with a  $\nabla$ .

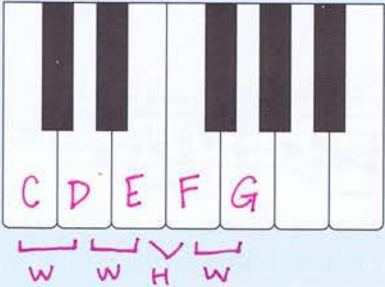
**C Pentascale**

Ex. 

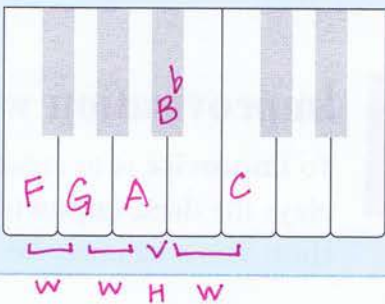
**G Pentascale**



**C Pentascale**



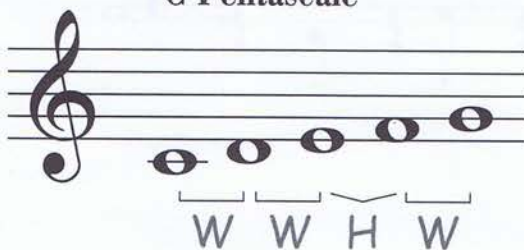
**F Pentascale**



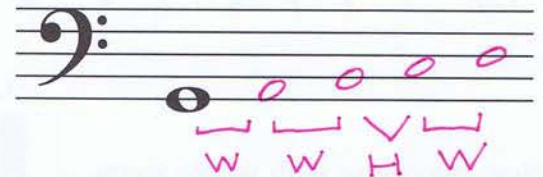


- Write whole notes on the staff to form each pentascale.  
Mark whole steps (W) with a  $\square$ . Mark half steps (H) with a  $\nabla$ .

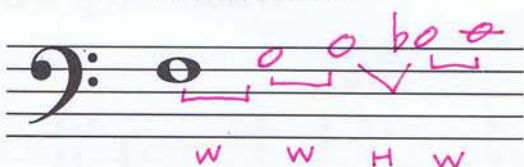
**C Pentascale**



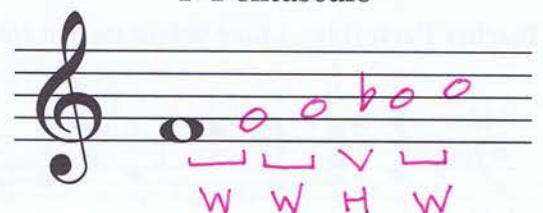
**G Pentascale**



**F Pentascale**



**F Pentascale**



Remember the B-flat!



# D, A, and E Major Pentascales

1. Write the letter names on the keyboard for these pentascales.  
Mark **whole steps** (W) with a  $\square$ . Mark **half steps** (H) with a  $\nabla$ .



**D Pentascale**

**A Pentascale**

**E Pentascale**

**D $\flat$  Pentascale**

Use the **W W H W** pattern to figure out this pentascale.  
Hint: Use flats.

2. Write whole notes on the staff to form each pentascale.  
Mark **whole steps** (W) with a  $\square$ . Mark **half steps** (H) with a  $\nabla$ .

**D Pentascale**

Remember the sharp!

**D Pentascale**

**A Pentascale**

Remember the sharp!

**A Pentascale**

**E Pentascale**

Remember the sharps!

**E Pentascale**

**Parallel Question and Answer:** The answer begins the *same* as the question.

**Contrasting Question and Answer:** The answer begins *differently* than the question.



- Before playing, look at the music and name the pentascale used.
- Circle **parallel** or **contrasting** answer. Then sightread at the piano.

**D** pentascale question

parallel/contrasting answer

**A** pentascale question

parallel/contrasting answer

**E** pentascale question

parallel/contrasting answer



## Improvisation with D, A, E Pentascales

- Improvise your own pentascale melody with the teacher duet. You may enjoy experimenting with questions and answers.

### Student uses the D Pentascale

R.H. L.H. *mp* *Repeat ad lib.*

### Student uses the E Pentascale

R.H. L.H. *f* *Repeat ad lib.*

### Student uses the A Pentascale

R.H. L.H. *mf* *Repeat ad lib.*

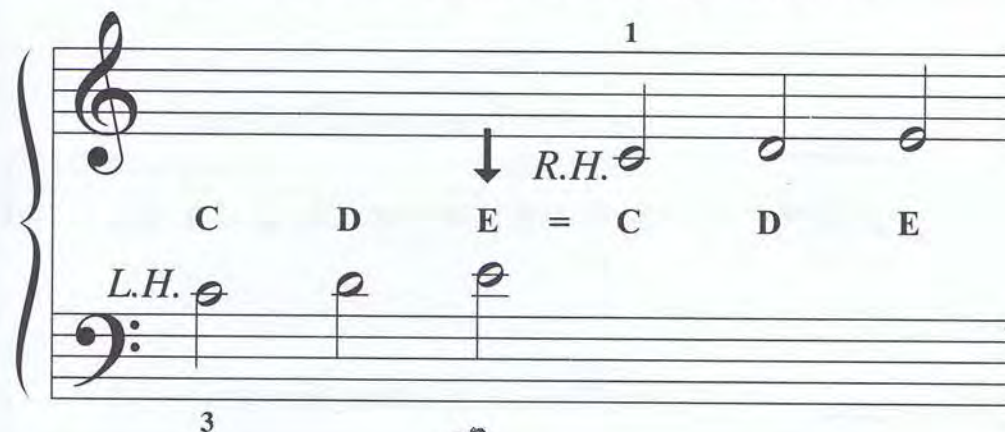


# Inner Ledger Note E

A **ledger line** (short line) is used to show L.H. notes above Middle C. Notice that inner ledger E is one ledger line *higher* than Middle C.

Ledger lines that are between the staves are called *inner* ledger lines.

- Play these notes for left and right hand, naming them aloud.



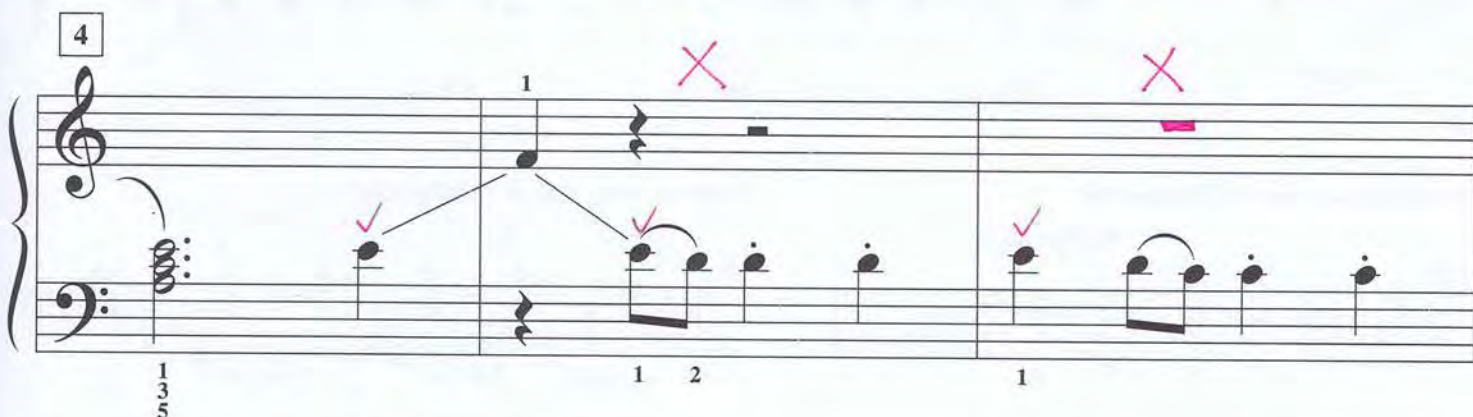
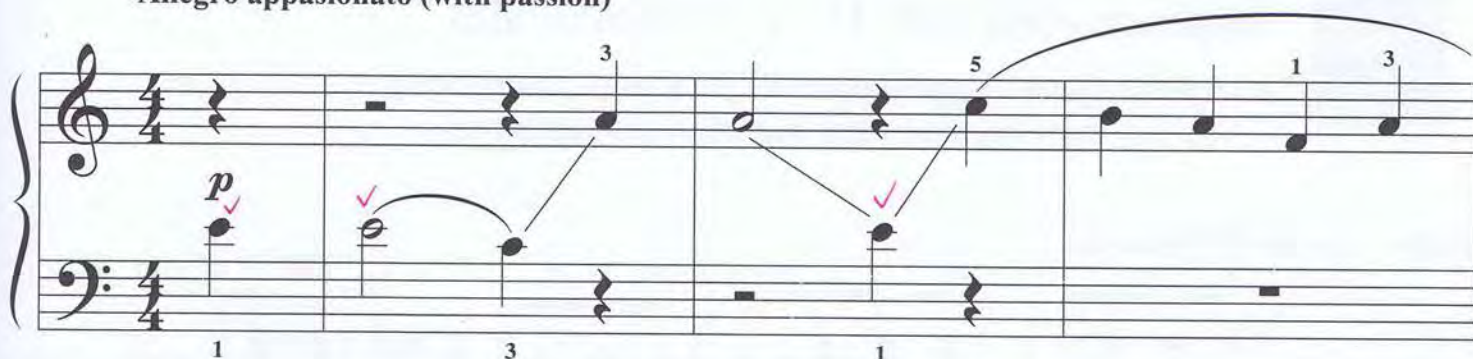
## Excerpt from *Concerto\* in E Minor* **Mendelssohn's Melody**

(Study Piece)

Felix Mendelssohn  
(1809 - 1847, Germany)

- Answer the Study Questions on the next page to become acquainted with one of Mendelssohn's famous melodies for violin and orchestra.

**Allegro appassionato (with passion)**



\*concerto – a composition for solo instrument and orchestra



7

10

13

## A Closer Look at Mendelssohn's Melody

(Study Questions)

1. a. On which beat does this piece begin? Four (fill in)
- b. Put a ✓ above each note that is a **ledger line E**.
- c. Put an X above each measure with this rhythm:  
(Hint: the rhythm may be split between the hands.)
- d. Draw a **whole rest** in each empty R.H. measure.  
(Hint: The whole rest hangs below line 4.)



2. Now play Mendelssohn's melody. If a digital keyboard is available, play using the solo violin or orchestra setting.



# Chord Scrambler

c h o r d

s c r a m b l e r

- Unscramble these letters to form a **major chord** built up in **3rds**.  
Then write the chord on the staff. Notice each clef sign!

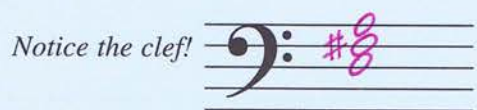
Scrambled | Unscrambled  
Ex. B D G | G B D



Scrambled | Unscrambled  
E G C | C E G



Scrambled | Unscrambled  
A F# D | D F# A



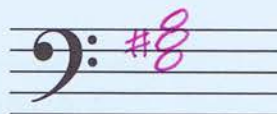
Scrambled | Unscrambled  
A C F | F A C



Scrambled | Unscrambled  
C# E A | A C# E



Scrambled | Unscrambled  
B G# E | E G# B



Scrambled | Unscrambled  
G D B | G B D



Scrambled | Unscrambled  
F# D A | D F# A



- Make up a short rhythm on each chord you have written.



These examples use major chords—*blocked* or *broken*.

- First, write the **chord letter name** inside each box. (Ex. D, C, etc.)  
Then sightread the music.

**Happily** D

**Briskly** E D E D E

**Steady** A A A A



Your teacher will play two melodies for each example.  
Listen and circle **same** or **different** for what you hear.

1. same or different

2. same or different

3. same or different

4. same or different

5. same or different

6. same or different

**For Teacher Use Only:** (The examples may be played in any order.)

Suggestion: Ask students to close their eyes as you play.





# Malagueña Variations

## (Exploring Major Chords)



- Name the **major chord** used in each variation of *Malagueña*.
- Then sightread each variation on the piano.

### Variation 1

**Allegro** E

*mf*

5 3 1 2

3 1

E

7 E

### Variation 2

**Allegro** D

*mf*

5

2

D

7 D

*f*



# Variation 3

Allegro F

*mf*

5

1

7

F

# Variation 4

Allegro A

*mf*

5

2

1 4

3 1

2

7

A

3

*f*

1 3 5



# Minor Pentascales: Whole - Half - Whole - Whole

REVIEW: Major pentascales use the pattern "Whole - Whole - Half - Whole."

NEW: To form a **minor** pentascale, LOWER the 3rd note a half step.

The minor pentascale is **Whole - Half - Whole - Whole**.

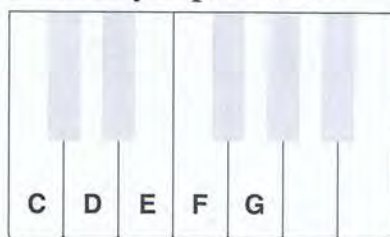


1. First, write the letter names to form **major** and **minor** pentascales below.

- Mark whole steps with a  $\square$ , and half steps with a  $\nabla$ .
- Then write the **minor** pentascales on the staff. Remember the flats!

Ex.

C major pentascale



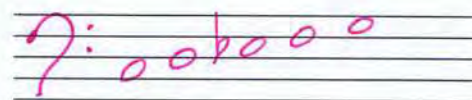
Ex:  $\square \square \nabla \square$   
W W H W

C minor pentascale



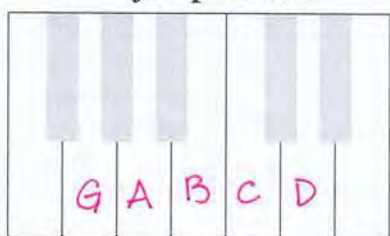
Draw:  $\square \nabla \square \square$   
W H W W

Answers may vary  
C minor pentascale



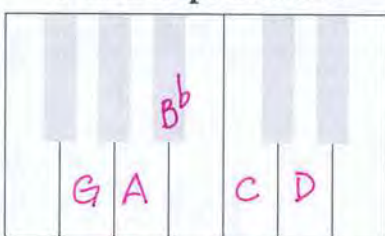
- Draw a  $\text{treble}$  or  $\text{bass}$  clef on the staff.
- Then write the minor pentascale.

G major pentascale



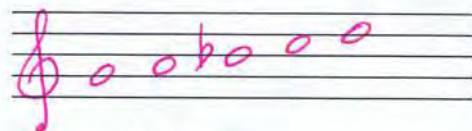
$\square \square \nabla \square$   
W W H W

G minor pentascale



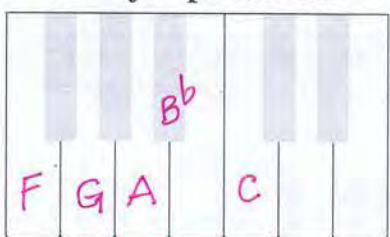
$\square \nabla \square \square$   
W H W W

G minor pentascale



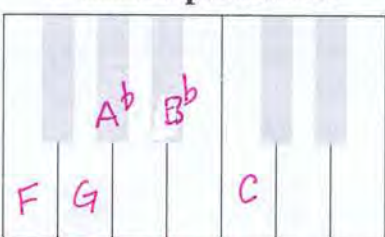
- Draw a  $\text{treble}$  or  $\text{bass}$  clef on the staff.
- Then write the minor pentascale.

F major pentascale



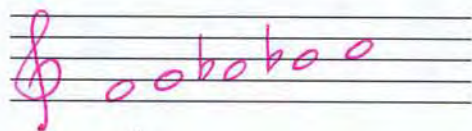
$\square \square \nabla \square$   
W W H W

F minor pentascale



$\square \nabla \square \square$   
W H W W

F minor pentascale



- Draw a  $\text{treble}$  or  $\text{bass}$  clef on the staff.
- Then write the minor pentascale.

2. Play each pentascale you have written.



# Questions and Answers with Minor Pentascales

?

1. Name the minor pentascale used. Then compose a **parallel** or **contrasting** answer. (See p. 13)

C pentascale

question

Compose a parallel answer

G pentascale

question

Compose a contrasting answer

## 2. Improvising with a Minor Pentascale

*create a mood*

- First, listen to the tempo and mood of the duet.
  - Then improvise your own **G minor pentascale** melody with the teacher duet.
- You may enjoy experimenting with questions and answers in your improvisation.

**Teacher Duet:** (Student improvises *high* on the keyboard.)

*Repeat ad lib.*



# Mysterious Rhythms at the Casbah

- Label the **major** and **minor** chords in the boxes.
- Write **1 + 2 + 3 + 4 +** to show the counting for the rhythm.
- Play these rhythms.



**Andante**

**G** **Gm** **G** **Gm** **G**

*mf*

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

(you write)

**Andante**

**Cm** **C** **Cm**

*mp*

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

(you write)

**F** **Fm** **Fm** **F**

*f*

Count: 1 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

**A** **D** **D** **A**

*mf*

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

**Gm** **F** **Gm** **F** **Gm**

*f*

Count: 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +



# F minor pentascale

(Lightly Row)

Allegro

## Copyist on a Stormy Sea

1. Copy the 4 measures above on the grand staff below. Be sure to include everything in your manuscript: clef signs, time signature, slurs, staccatos, flats, ties, correct stemming, tempo mark, etc.



2. Transpose the 4 measures above to G minor.

You may wish to play the music on the piano before writing.  
Include the same musical details in your manuscript.

# G minor pentascale





- Name the **minor** pentascale and sightread each example on the piano.
- Then write either *rit.* or *accel.* in the music where you think it appropriate.
- Play again with the *rit.* or *accel.*

**G** minor pentascale

## Bike Race

**Moderato**

**F** minor pentascale

## Street Dancers

**Allegro**



1. Your teacher will name a major or minor pentascale for you to find with your **right hand**.
2. Close your eyes. Your teacher will play a short example using the same pentascale, one octave lower.
3. Play back what you hear.

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

Ask students to close their eyes as you play.

**Cm**

**Cm**

**Gm**

**Fm**

Note: It is recommended that the teacher continue this ear-training exercise at future lessons, creating more minor pentascale examples.





# Major/Minor Sleuth at Work

Major pentascale pattern

W - W - H - W

Minor pentascale pattern

W - H - W - W

1. Name the major or minor pentascale used for each example.

Then circle the **major W-W-H-W** pattern or **minor W-H-W-W** pattern to match.

A pentascale

W-W-H-W

or

W-H-W-W

**Circle Dance**  
Ferdinand Beyer  
(1803-1863)

*Con moto*

D pentascale

W-W-H-W

or

W-H-W-W

**Rondeau**  
Jean-Joseph Mouret  
(1682-1738)

*March tempo*

D pentascale

W-W-H-W

or

W-H-W-W

**Symphony No. 1 Theme**  
(Excerpt from third movement)  
Gustav Mahler  
(1860-1911)

*Andante*



## Aria

(from the *Peasant Cantata*)

Johann Sebastian Bach

(1685-1750)

Moderato

## Swan Lake Ballet Theme

Peter Ilyich Tchaikovsky

(1840-1893)

Andante

Excerpt from

## Violin Concerto

Ludwig van Beethoven

(1770-1827)

Allegro

## La Tambourin

Francois-Joseph Gossec

(1734-1829)





Moderato

2. Play each example on the piano.

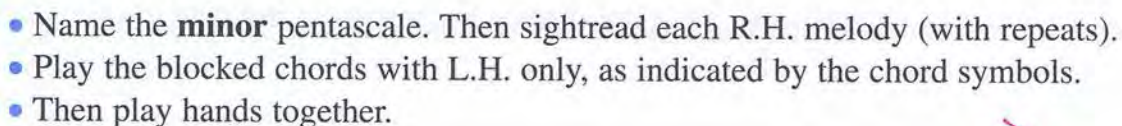


# Music Dictionary Match-up

- Connect each term on the left to the correct definition or example on the right.
- Can you play an example of each on the piano for your teacher?

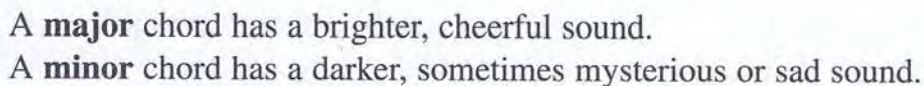
tonic	Return to the earlier tempo (speed).
half step	The fifth note of the scale
allegro	Walking tempo
a tempo	
W W H W	White-black-white
dominant	To play music in a different key
<i>accelerando</i>	The first note of the scale
andante	The whole-step/half-step pattern for the minor pentascale
ledger note E	
$\frac{2}{4}$	Fast, lively tempo
whole step	White-white-white
Cm, Gm, Fm chords	Play gradually faster.
transpose	The whole-step/half-step pattern for the major pentascale
Dm, Em, Am chords	Time signature: 2 beats per measure The  receives one beat.
W H W W	E - F# - G - A - B
E minor pentascale	





$\mathcal{D}_m$  pentascale

$E_m$  pentascale



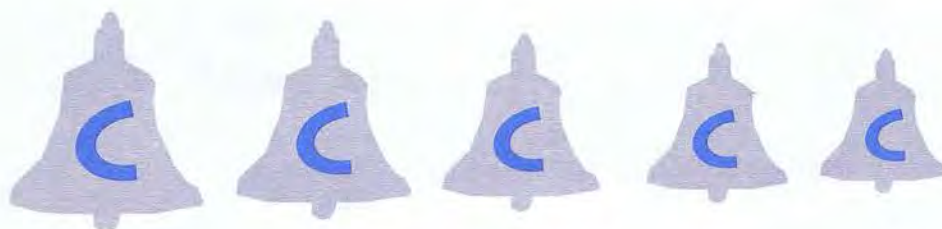
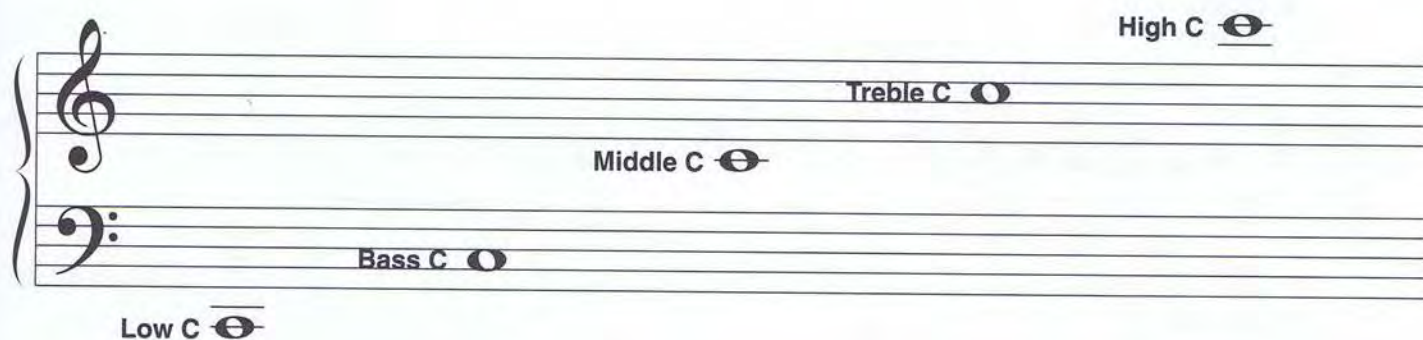
1. Close your eyes as your teacher plays a short example using a major or minor chord.
2. Listen and say “major” or “minor” for what you hear.

**For Teacher Use Only:** (The teacher may play the examples in any order and repeat as often as necessary.)

Note: It is recommended that the teacher continue this ear-training exercise at future lessons, using other examples of major and minor chords.



# Five C's on the Grand Staff



- Fill each measure with your own  $\frac{4}{4}$  rhythm. *Answers will vary*
- Play your "Chimes on C" melody with the damper pedal depressed throughout.

## Chimes on C

Slowly, majestic

Ex. 4

Measure 1	Measure 2	Measure 3	Measure 4
Low C	High C	Bass C	Treble C

Handwritten red markings: a red 'C' above Measure 2, a red 'C' above Measure 4, and a red 'C' below Measure 3.

5

Middle C

Measure 1	Measure 2	Measure 3	Measure 4
Middle C	Bass C	Treble C	Low C and High C together!

Handwritten red markings: a red 'C' above Measure 1, a red 'C' above Measure 3, a red 'C' below Measure 2, and a red 'C' below Measure 4.





- Name each R.H. interval in the box (2nd, 3rd, 4th, 5th).
- Then draw a *fermata* above each L.H. half note.
- Sightread at the piano.

Andante

5th 4th 3rd 5th 4th 2nd

*f* *p*



Sing the opening of each of these songs on “la” with your teacher.

A 2nd sounds like the opening to *Alouette*.

A 3rd sounds like the opening of *For He’s a Jolly Good Fellow*.

A 4th sounds like the opening of *Here Comes the Bride*.

A 5th sounds like the opening of *Twinkle, Twinkle, Little Star*.

Your teacher will play a 2nd, 3rd, 4th, or 5th. Listen carefully and name the interval you hear.  
(You may wish to hum the interval first.)

**For Teacher Use Only:** (The teacher may play the examples in any order.)

The student will benefit from continued ear training with 2nds, 3rds, 4ths, and 5ths.

The teacher may randomly choose intervals, with the student identifying each verbally.



## REVIEW:

A **sharp** can be written on any line or in any space of the staff.

1. Trace these sharps.



(lines)

(spaces)

A **flat** can be written on any line or in any space of the staff.

Trace these flats.



(lines)

(spaces)



2. Write **sharps** or **flats** to complete these **major** and **minor** cross-hand arpeggios and chords.  
You may wish to first play each on the piano.

## Cross-Hand Arpeggios

C minor – write **flats** or **sharps**? (circle)

Musical score for C minor in 3/4 time, marked *mf*. The score consists of two systems. The first system shows the right hand (R.H.) and left hand (L.H.) playing arpeggios. The R.H. starts on C4 (middle C) and goes up to C5, while the L.H. starts on C3 and goes up to C4. The second system shows the hands playing chords. The R.H. chord is C minor (C, Eb, G) and the L.H. chord is C minor (C, Eb, G). The notes are marked with pink sharps or flats as needed.

D major – write flats or **sharps**?

Musical score for D major in 3/4 time, marked *mf*. The score consists of two systems. The first system shows the right hand (R.H.) and left hand (L.H.) playing arpeggios. The R.H. starts on D4 and goes up to D5, while the L.H. starts on D3 and goes up to D4. The second system shows the hands playing chords. The R.H. chord is D major (D, F#, A) and the L.H. chord is D major (D, F#, A). The notes are marked with pink sharps or flats as needed.



E major – write flats or sharps?

Handwritten musical score for E major in 3/4 time. The score is written for piano (mf) and includes fingerings (1, 3, 5, 2, 5, 3, 1) and articulation marks (accents, slurs). The right hand (R.H.) and left hand (L.H.) are indicated. The key signature is E major, with sharps for F# and C#.

F minor – write flats or sharps?

Handwritten musical score for F minor in 3/4 time. The score is written for piano (mf) and includes fingerings (1, 3, 5, 2, 5, 3, 1) and articulation marks (accents, slurs). The right hand (R.H.) and left hand (L.H.) are indicated. The key signature is F minor, with flats for Bb and Eb.

A major – write flats or sharps?

Handwritten musical score for A major in 3/4 time. The score is written for piano (mf) and includes fingerings (2, 5, 3, 1) and articulation marks (accents, slurs). The right hand (R.H.) and left hand (L.H.) are indicated. The key signature is A major, with sharps for F# and C#.

G minor – write flats or sharps?

Handwritten musical score for G minor in 3/4 time. The score is written for piano (mf) and includes fingerings (2, 5, 3) and articulation marks (accents, slurs). The right hand (R.H.) and left hand (L.H.) are indicated. The key signature is G minor, with flats for Bb and Eb.



# Musical Form

The overall structure of a piece is called *musical form*.

This piece has three sections: an **A section**, **B section**, and the return of the **A section**. It is in **ABA form**.



A **fandango** is a spirited Spanish dance in  $\frac{3}{4}$  time.

## Fandango

Section  
A

Allegro

Am

L.H. (2) over to A

Dm

L.H. (2) over

5

E

L.H. (2) over

E

tion  
B

9

Am

G

13

Am

G

Am



17

21

25 *Section A*

29

## A Closer Look at Fandango

(Study Questions)

1. a. Label the **A section**, **B section**, and the return of the **A section** in this piece.
- b. Write the chord letter name in the boxes for *measures 1-16*.
- c. Write a **parallel** or **contrasting** answer for *measures 17-24*.

2. Now play *Fandango* on the piano.

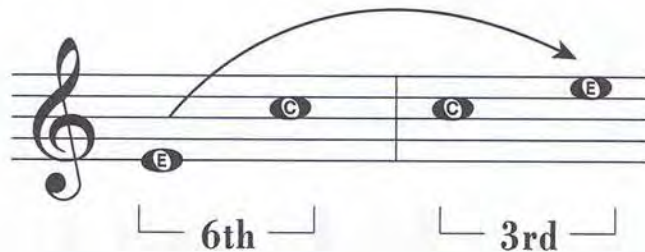
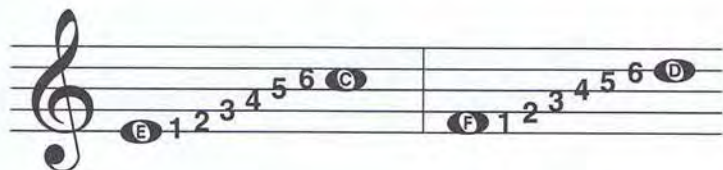


# Sixth (6th)



- On the staff, a **6th** is from:  
a line to a space or a space to a line.

- A **6th** is related to a **3rd**. Turning the notes of a 6th upside down (inverting) forms a 3rd.



- First, complete writing **3rds** and **6ths** for *measures 5-8*.

- Then name the **lower** and **upper** note for each interval.

## Chimes and Bells

(Combining 6ths and 3rds)

upper note C B A G F E

lower note E D C B A G

Slowly

E D C B A G

C B A G F E

upper note G A B C D E

lower note E F G A B C

E F G A B C

G A B C D E

- Play this piece on the piano. Listen to the sweet sound of **3rds** and **6ths**.





- Identify each interval below (2nd, 3rd, 4th, 5th, or 6th).
- Then sightread the examples. Remember to set a slow, steady beat before you begin.

a.

Intervals: Ex. 4th 2nd 3rd 5th 2nd 4th 6th 2nd 2nd

b.

5th 6th 3rd 3rd 5th 4th 3rd 6th 5th

c.

5th 6th 5th 2nd 5th 6th 5th 2nd 5th 4th 3rd



Your teacher will play the note given followed by a note a **5th** or **6th** higher. First, circle the interval name. Then write the second note you hear.

**Listening Hint:** A 5th sounds like the beginning of *Twinkle, Twinkle Little Star*.

A 6th sounds like the beginning of *My Bonnie Lies Over the Ocean*.

**Teacher Note:** The teacher chooses to play either a 5th or 6th higher from the given note. The examples may be played several times.




# The C Major Scale

**C major pentascale** ————— **two new notes**

tonic      half step      dominant      half step      leading tone leads to tonic      tonic

**Half Step Alert:** Every major scale has a **half step** between steps 3-4 and steps 7-8 (see above).

1. Write an ascending or descending **C major scale** from each C below.  
Mark the **half step** with a wedge (V).
2. Write the letter names in the boxes.
3. Mark the tonic (**T**), the dominant (**D**), and the leading tone (**LT**).

letter names C D E F G A B C

**ascending C major scale**

**descending C major scale**

letter names C B A G F E D C

**ascending C major scale**

**descending C major scale**

letter names C D E F G A B C





Pretend you are a piano teacher helping a student learn a piece with the C scale.

- In each blank, write the correct fingering for the C scale.
- Then play the piece on the piano, carefully observing the fingering you have written.

## Jazzy C Scale Study

Lively

fingering: 2 1 3 2 3

fingering 5 2 1 3 2 1 2

3 2

Hint: This is the scale in **contrary motion**.

2 3 1 2 3 4 2 3

3 1 2 3 4 2 3

5 3

5 3



# Key of C Major: I, IV, and V7 Chords

Remember the **I chord** is built up in thirds from **scale step 1**.

**NEW:** The **IV chord** is built up in thirds from **scale step 4**.

**NEW:** The **V7 chord** is built up in thirds from **scale step 5**.

scale steps: 1 2 3 4 5 6 7 (1)

Key of C: I chord IV chord V7 chord I chord (an octave higher)

1. Circle the *root* (lowest note) of each R.H. chord.

- Then write the **chord letter name** in the box above.
- Write the **Roman numeral** below the bass staff.



## Primary Rock

Ex. **C** **F** **G** **F** **G**

Steady rock beat

Ex. **I** **IV** **V** **IV** **V**

**C** **G7** **C**

**I** **V7** **I**

2. Play *Primary Rock* on the piano.



# Chord Match-up

1. Write the **Roman numerals** in the boxes below each musical example.

- Then draw a connecting line to the matching **chord letter names** to the left.

C F C F C	<p>Ex. <span>I</span> <span>V7</span> <span>I</span></p>
C F C G7 C	<p><span>I</span> <span>IV</span> <span>I</span> <span>IV</span> <span>I</span></p>
C C G7 G7 C	<p><span>I</span> <span>IV</span> <span>I</span> <span>V7</span> <span>I</span></p>
F C G7 G7 C	<p><span>V7</span> <span>V7</span> <span>I</span> <span>IV</span> <span>I</span></p>
C G7 C F C	<p><span>I</span> <span>V7</span> <span>I</span> <span>IV</span> <span>I</span></p>
G7 G7 C F C	<p><span>IV</span> <span>I</span> <span>V7</span> <span>I</span></p>

2. At the keyboard:

- With your L.H., play all the chords in the boxes on the left. You are reading **chord symbols**.
- Now *sightread* the chords on the right using the correct hand. (Check the clef sign!)





# The Damper Pedal

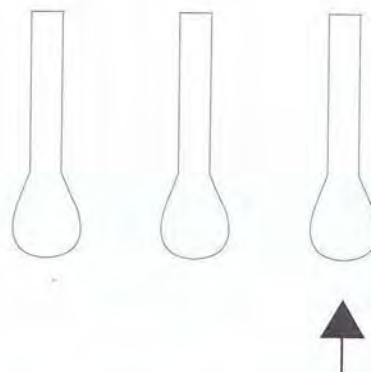
## Pedal markings



**Pedaling Rule:** Change the pedal when the harmony changes.

1. Trace the pedal marks for *mm.* 1-2, then continue writing your own pedal markings to the end.

- Identify the chords in *mm.* 1-4 as **I**, **IV**, or **V7** in the boxes.
- Then harmonize *mm.* 5-8 by writing **I**, **IV**, or **V7** chords on beats 2 and 3. Let your ears guide you.



## Pedaling the C Scale

Andante

1

**I** **V7** **I** **IV**

5

**I** **IV** **V7** **I**

2

**f**

2. Play, with pedal. Can you come back down *harmonizing* the C scale?



# The Eighth Rest 7

$$\text{♪} + \text{♪} = \text{♩}$$

$$\frac{1}{2} + \frac{1}{2} = 1$$

$$\text{7} + \text{7} = \text{♩}$$

$$\frac{1}{2} + \frac{1}{2} = 1$$

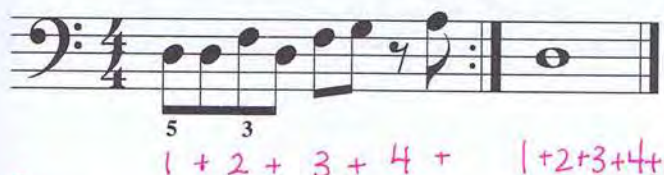
## Rock Band Rhythms

- Write **1 + 2 + 3 + 4 +** under the first measure for each example.
  - Name the **minor** pentascale used. Then play, counting aloud.
  - Try the “riff” hands together in low octaves.



**Dm** pentascale

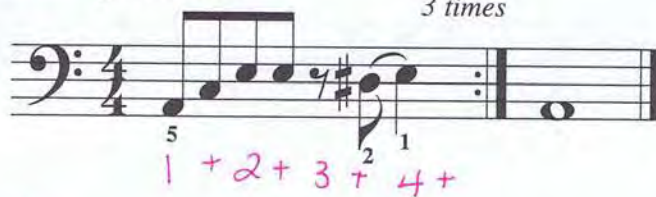
3 times



1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

**Am** pentascale

3 times



1 + 2 + 3 + 4 +

**Em** pentascale

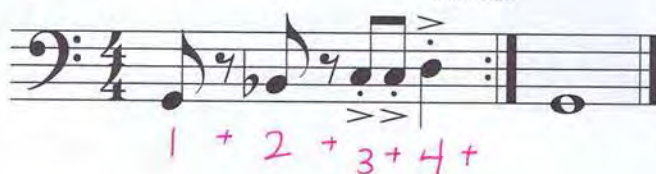
3 times



1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

**Gm** pentascale

3 times



1 + 2 + 3 + 4 +

## 2. Improvisation with a Duet:

- Play the C minor accompaniment over and over while your teacher improvises using the **C minor pentascale**. Keep a great steady beat!
- Then reverse. Let your teacher play the accompaniment while you improvise.

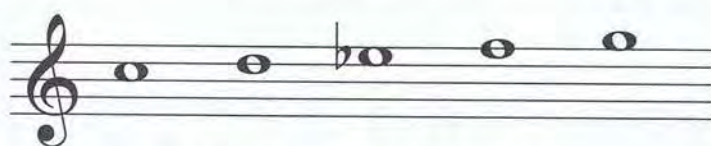
**C minor accompaniment**

repeat ad lib.



Count: 1 + 2 + 3 + 4 +

**C minor pentascale**



Improvise a melody using these notes in any order!





- Connect the boxes that have the *same* number of beats.
- Then write the **time signature** at the beginning of each.



Your teacher will play either example **a** or **b**. Circle the rhythm you hear.

(Teacher Note: Tap one “free” measure before playing. The examples may be played several times.)

1a. or

2a. or

3a. or

4a. or

5a. or

6a. or

**Extra Credit:** Now YOU be the teacher. Play either **a** or **b** of each example.  
Let your teacher choose the answer.

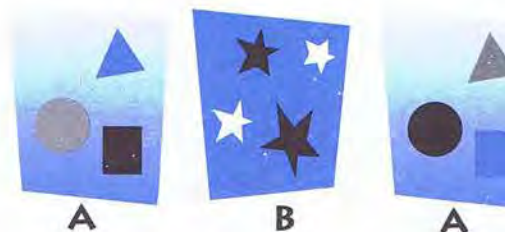


# Composing with the Dotted Quarter Note

This piece is in **ABA** form.

It has an **A section**, a **B section**, and return of the **A section**.

**Directions:**



1. Write the counts **1 + 2 + 3 +** (or simply **1 2 + 3**) for the opening **question** (*mm. 1-4*).

- Compose the **answer** (*mm. 5-8*). Use the rhythm given above the staff.
- Complete the L.H. melody for the **B section** (*mm. 9-16*).  
Write the counts **1 + 2 + 3 +** below the music.
- Play your dotted quarter note melody.

Your Title

**A Section**

Lively 1

*mf*

question

1 2 + 3 1 2 + 3 1 + 2 + 3 +

Write the counts: 1 2 + 3

5

answer

*Fine*

9

**B Section**

1

13

*f* *D.C. al Fine*

2. **Super Student:** Write **I, IV, or V7** above each measure for the **A section**.

Now play your **A B A** piece with L.H. blocked chords.





- Before playing, circle each ♩ ♩ rhythm pattern.
  - Sightread the music at a moderately slow tempo.
  - Write a **I** or **V7** in the blank below each measure. (or **IV**)
- Play again, with L.H. **blocked chords**.

### Moderato

### Moderato

### Andante

(Right hand plays the chords)



- First name the **major** or **minor pentascale** used for each example (Ex., D or Dm).
- Then your teacher will play rhythm **a** or **b**. Circle the rhythm you hear.

— pentascale

1a.

or

b.

— pentascale

2a.

or

b.

— pentascale

3a.

or

b.

— pentascale

4a.

or

b.

— pentascale

5a.

or

b.

— pentascale

6a.

or

b.





# The G Major Scale

**G major pentascale** ————— **two new notes**

tonic                      dominant                      leading tone leads to tonic                      tonic

**Half Step Alert:** Remember every major scale has a **half step** between steps 3-4 and steps 7-8 (notes B-C and F $\sharp$ -G above).

1. Write an ascending or descending G major scale from each G below.

**Draw a  $\sharp$  before every F. Mark the half steps with a wedge (V).**

2. Write the letter names in the boxes.

3. Mark the tonic (T), the dominant (D), and the leading tone (LT).

letter names G A B C D E F $\sharp$  G

ascending G major scale

descending G major scale

letter names G F $\sharp$  E D C B A G

letter names G F $\sharp$  E D C B A G

ascending G major scale

descending G major scale

letter names G A B C D E F $\sharp$  G



Key signature for G Major: Play all F's in the piece as **F-sharp**!

• Answer the study questions below.

**Allegro**  
N. Faber

## A Closer Look at Allegro

(Study Questions)

- Write the key signature for G major (F#) at the beginning of each line of music.
  - Circle each F# in the music.
  - The form of this piece is **AB**. Label each section in your music.
  - Label the two **questions** and **answers**. Write *parallel* or *contrasting* for each answer.
- Now play *Allegro*. If a digital keyboard is available, play using the harpsichord or string setting.





- Clap *measure 1* for your teacher.  
Put a ✓ above each measure with this pattern:
- Sightread the melody. Then **harmonize** the melody by writing I, IV, or V7 in the boxes. Play again, using L.H. blocked chords.

**Moderato**

a.

**Brightly**

b.



## Improvisation with the G Major Scale

FEEL  
THE  
BEAT!

- Your teacher (or a friend) will play the duet below. First, *listen* and feel the beat.
- When you are ready, improvise a melody using notes from the **G major scale** in any order. Use *2nds* and *3rds*. Begin and end on **G** (the tonic).

R.H. G major scale

**Duet:** (Student improvises *higher* on the keyboard.)

Repeat over and over

Ending



# The F Major Scale

A musical staff in treble clef showing the F major pentascale (F, G, A, B, C) and two additional notes (D and E). The notes are labeled with their letter names in circles. A bracket above the staff groups the notes F, G, A, B, and C under the label "F major pentascale". A bracket above the staff groups the notes D and E under the label "two new notes". A bracket below the staff groups the notes A and B, with the label "half step" below it. Another bracket below the staff groups the notes E and F, with the label "half step" below it. The notes are labeled with their function: "tonic" for F, "dominant" for C, "leading tone" for E, and "tonic" for F. The text "leads to tonic" is written below the leading tone E.

1. **Complete the rule:** Every major scale has a **half step** between steps 3 and 4 and steps 7 and 8.
2. Write an ascending or descending F major scale from each F below.  
**Draw a  $\flat$  before every B.** Mark the half steps with a wedge (V).
3. Write the letter names in the boxes.
4. Mark the tonic (**T**), the dominant (**D**), and the leading tone (**LT**).

letter names **F** **G** **A** **Bb** **C** **D** **E** **F**

**ascending F major scale**

descending F major scale

ascending F major scale

descending F major scale

letter names

F	G	A	Bb	C	D	E	F
---	---	---	----	---	---	---	---

letter names **F** **E** **D** **C** **Bb** **A** **G** **F**

ascending F major scale

descending F major scale

ascending F major scale

descending F major scale

letter names

F	G	A	B <sup>b</sup>	C	D	E	F
---	---	---	----------------	---	---	---	---

letter names 

F	G	A	B <sup>b</sup>	C	D	E	F
---	---	---	----------------	---	---	---	---



Key signature for F Major: Play all B's in the piece as **B-flat**!

trace

write

1. Complete this lullaby by composing a *parallel* or *contrasting* answer for each question.



# ABA Lullaby

- Circle all the **B-flats**.
- Play your ABA Lullaby.

question

answer

5

9

13

D.C. al Fine

2. Super Student: Label the form.

- Add your own slurs to show musical ideas.





- Write the Roman numerals below the staff (I, IV, V7).
- Sightread while your teacher plays the duet.

Steady rock beat

1.

Moderately

2.

Teacher Duets

Steady rock beat

1.

Moderately

2.



## Improvisation with the F Major Scale

- Your teacher (or a friend) will play the duet below. First, *listen* and feel the beat.
- When you are ready, improvise a melody using notes from the **F major scale** in any order. Use *2nds* and *3rds*. Begin and end on F (the tonic).

**Duet:** (Student improvises *higher* on the keyboard)

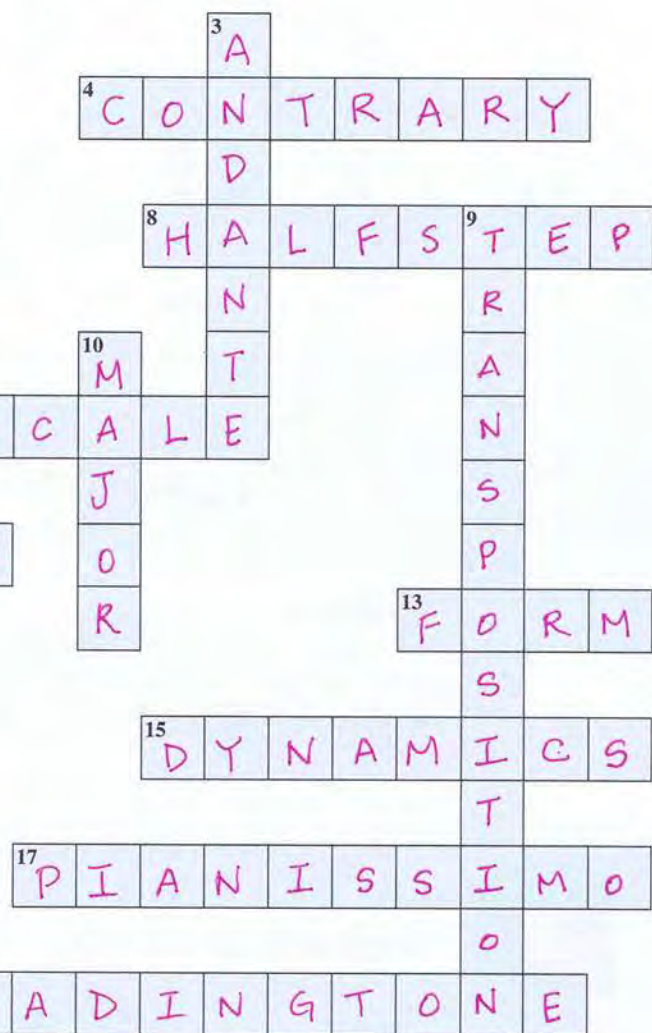


# Final Review

- Complete this crossword puzzle and review 18 musical terms!
- The answers are given upside down at the bottom of the page.



# Musical Terms Crossword Puzzle



## Across

1. A gradual slowing down of the tempo.
4. Notes moving in opposite directions.
5. Hold this note longer than usual.
8. The distance from one key to the very closest key.
11. Five-note scale.
12. A short line used to extend the staff.
13. The musical plan of a piece.
14. The fifth step of the scale.
15. The "louds and softs" of music.
16. Fast. Lively tempo.
17. Very soft.
18. The seventh step of the scale.

## Down

2. "Harp-like." The notes of a chord played one after another.
3. Walking tempo.
6. Play gradually faster.
7. Ending section.
9. Playing music in a different key.
10. Whole-whole-half-whole pattern.

Across: 1. ritardando 2. contrary 3. fermata 4. half step 11. pentascale 12. ledger 13. form 14. dominant 15. dynamics 16. allegro 17. pianissimo 18. leading tone

Down: 2. arpeggio 3. andante 4. accelerando 7. coda 9. transposition 10. major