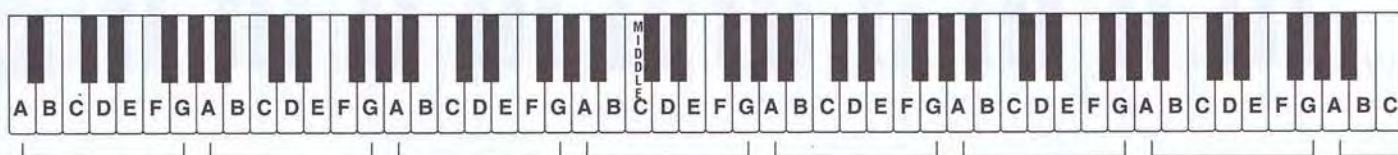


# The Music Alphabet

A B C D E F G

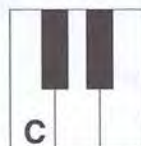
The 7 letters of the music alphabet are repeated over and over up the keyboard.



## Keyboard Map



1. C's are to the *left* of the two black keys.  
Label all the C's on the keyboard above.



2. F's are to the *left* of the three black keys.  
Label all the F's on the keyboard above.



3. Write **D** and **E** on the white keys  
*between* C and F on the keyboard above.



4. Write **G A B** on the white keys *between*  
F and C on the keyboard above.



## Spelling Bee

- Write the names of the keys marked. They spell words.



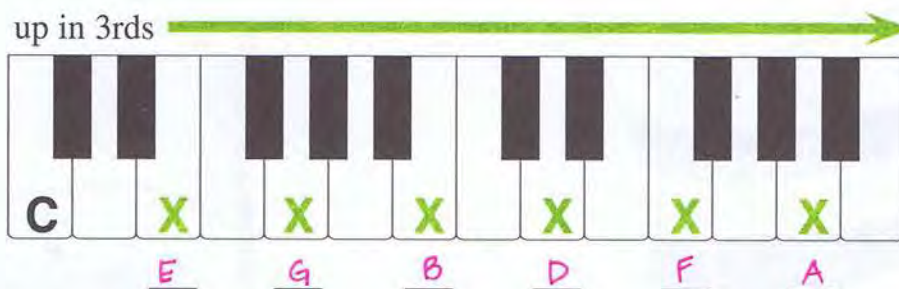
An **interval** is the distance between two keys.  
From C to E is the interval of a **third (3rd)**.



## 3rds on the Keyboard

1. Name the key for each X going UP in 3rds.  
(Hint: It is helpful to silently say the key in between each X.)

Depress the **damper (right-foot) pedal**. Then play and say the 3rds going HIGHER.



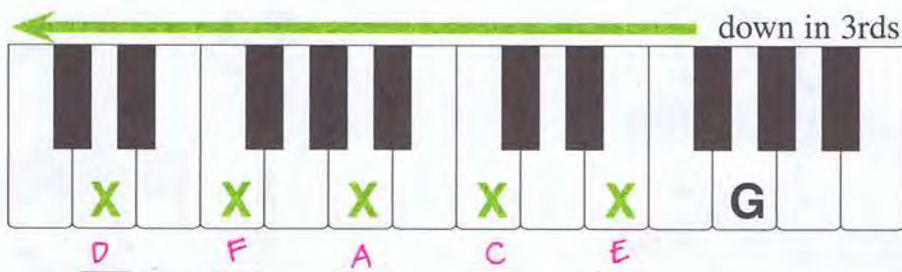
2. For notes *going down* the keyboard, learn the music alphabet going backwards.

Say: **G F E D C B A**

Repeat until you have it memorized.

3. Name the key for each X going DOWN in 3rds.  
(Hint: Saying the music alphabet backwards will help you name the keys.)

Depress the **damper pedal**. Then play and say the 3rds going LOWER.



4. Write the letter name a 3rd UP or DOWN from each key marked.  
Then play each example on the keyboard.



down a 3rd



up a 3rd



up a 3rd



down a 3rd

# Rhythm Flags

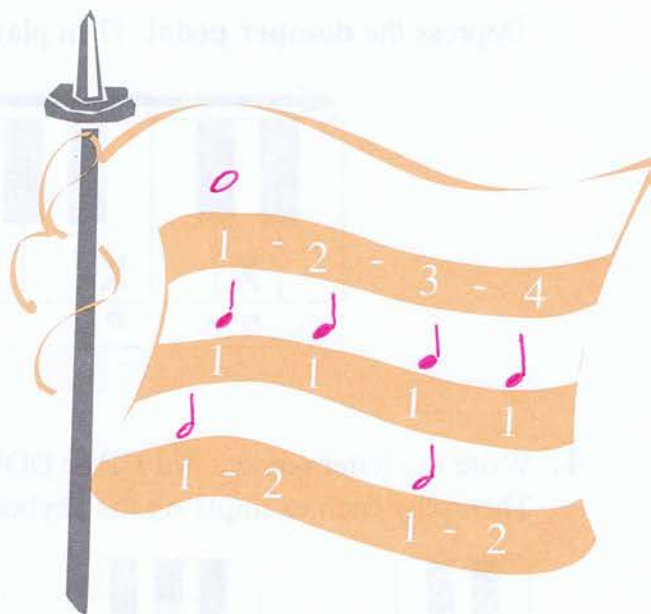
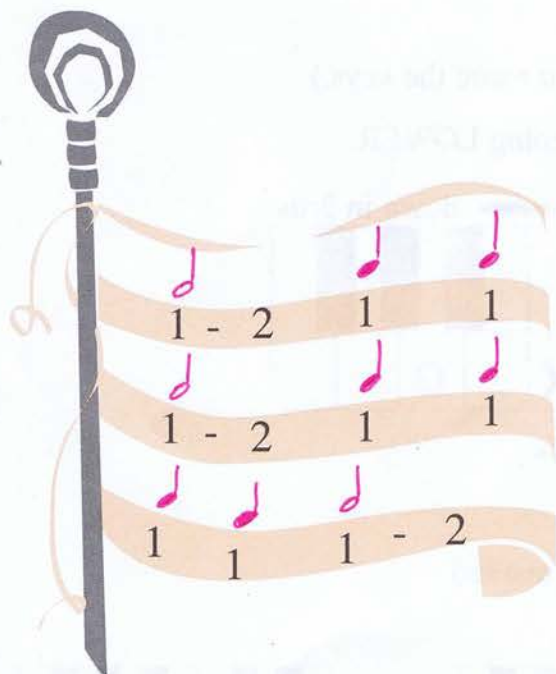
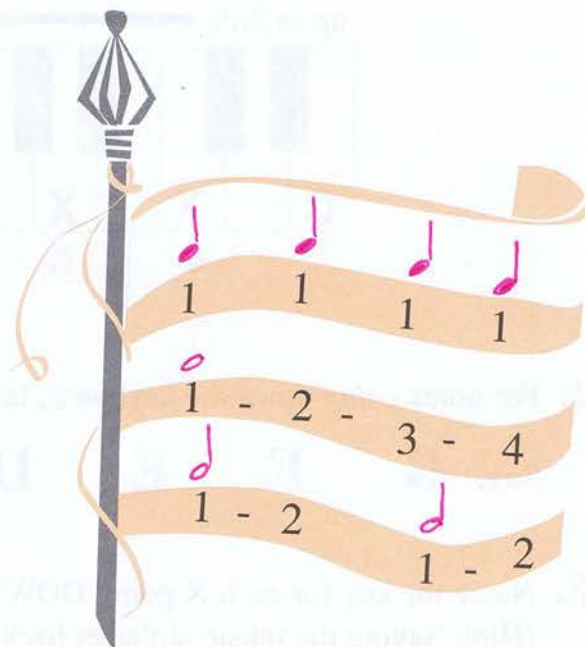
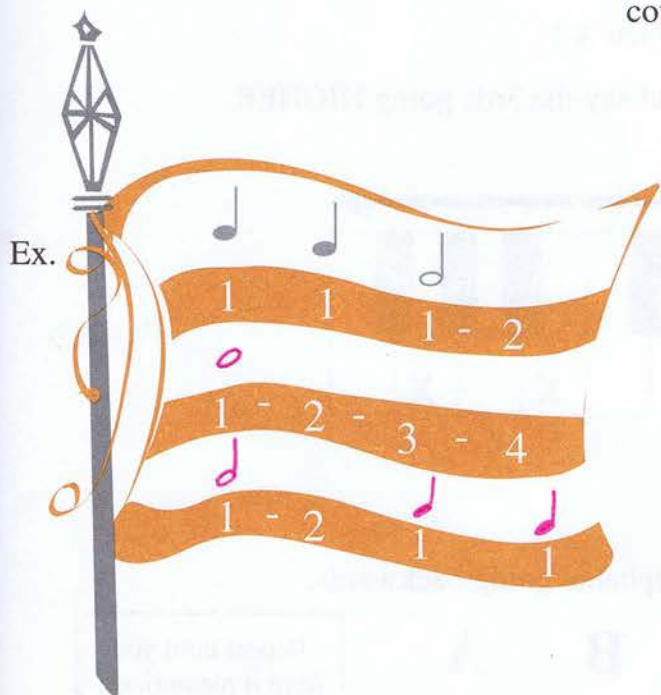
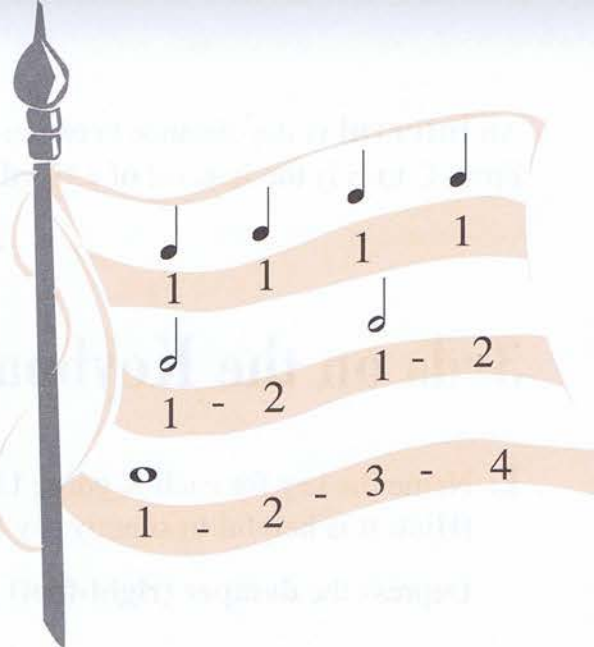
1. Study the rhythm flag to the right.

Then complete the other flags by drawing **whole notes**, **half notes** or **quarter notes** above the counts.

**quarter notes**  
count "1"

**half notes**  
count "1 - 2"

**whole note**  
count "1 - 2 - 3 - 4"



2. For each flag, choose any key and play the rhythm on the keyboard.  
(Play the notes from top to bottom.) **Count aloud, keeping a steady beat.**

**Extra Credit:** Can you tap your foot on each beat as you play and count?  
(Your teacher will demonstrate.)

# The Measure

To organize rhythm, beats are grouped into *measures*.

**Each measure has the same number of beats.**

Bar lines divide the music into measures.

bar line                      bar line                      bar line

4-beat measure                      4-beat measure

**1 2 3 4**                      **Bar Lines to the Rescue**

**Bar lines** make it easier to read and feel the rhythm.

**1.** Organize the beats by drawing bar lines after every **4 beats**.

*play  $\frac{3}{1}$  together*

a. R.H.

b. R.H.

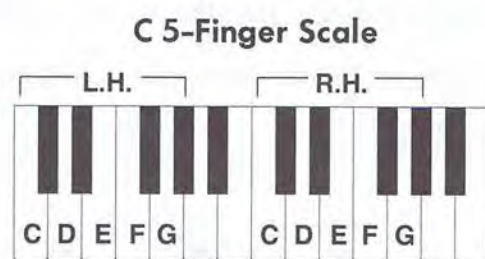
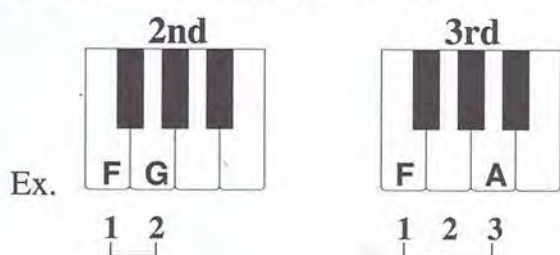
c. R.H.

**2.** Now play each rhythm on the keyboard with your **R.H.**, while counting aloud.  
Can you tap the beats in your lap with your **L.H.** as your **R.H.** plays?

**3.** Your teacher will play **rhythm a, b, or c.**  
Point to the rhythm you hear.

# Intervals: 2nds and 3rds


(For more information on 2nds and 3rds, see the Lesson Book, pages 12–13.)




## Melody Inspection


These **C 5-Finger Scale** melodies use *2nds* and *3rds*.


1. Write 2nd or 3rd in the boxes for each interval.

**R.H.** *mf* 


Ex. 


The diagram shows a melody for the right hand starting on C (finger 1). The notes are C, D, E, C, E, F, G. Below the notes are brackets indicating intervals: C to D (2nd), D to E (2nd), E to C (3rd), C to E (3rd), E to F (2nd), and F to G (2nd). The intervals are written in boxes: 2nd, 2nd, 3rd, 3rd, 2nd, 2nd.

**L.H.** *f* 



The diagram shows a melody for the left hand starting on G (finger 1). The notes are G, E, C, D, E, G, E. Below the notes are brackets indicating intervals: G to E (3rd), E to C (3rd), C to D (2nd), D to E (2nd), E to G (3rd), and G to E (3rd). The intervals are written in boxes: 3rd, 3rd, 2nd, 2nd, 3rd, 3rd.

**L.H.** *p* 



The diagram shows a melody for the left hand starting on C (finger 5). The notes are C, D, E, F, D, E, C. Below the notes are brackets indicating intervals: C to D (2nd), D to E (2nd), E to F (2nd), F to D (3rd), D to E (2nd), and E to C (3rd). The intervals are written in boxes: 2nd, 2nd, 2nd, 3rd, 2nd, 3rd.

2. Play each **C 5-Finger Scale** melody above on the keyboard.  
Say the letter names aloud as you play.
3. Improvise your own 2-measure **C 5-Finger Scale** melody that uses *2nds* and *3rds*.  
Play several with your right hand, then your left hand.

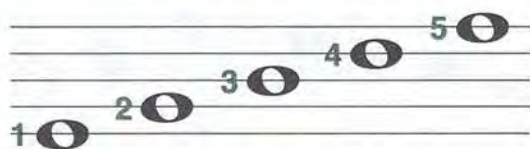


# The Staff

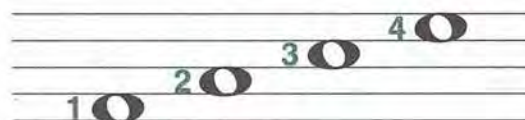
The staff has 5 lines and 4 spaces.

Notes can be written *on the lines* or *in the spaces*.

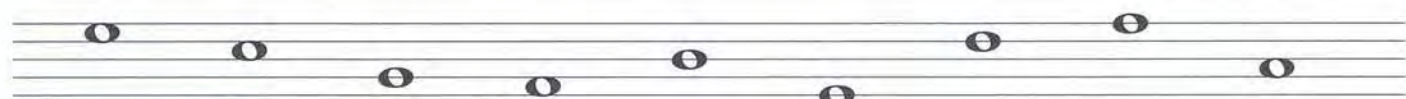
## 5 Line Notes



## 4 Space Notes



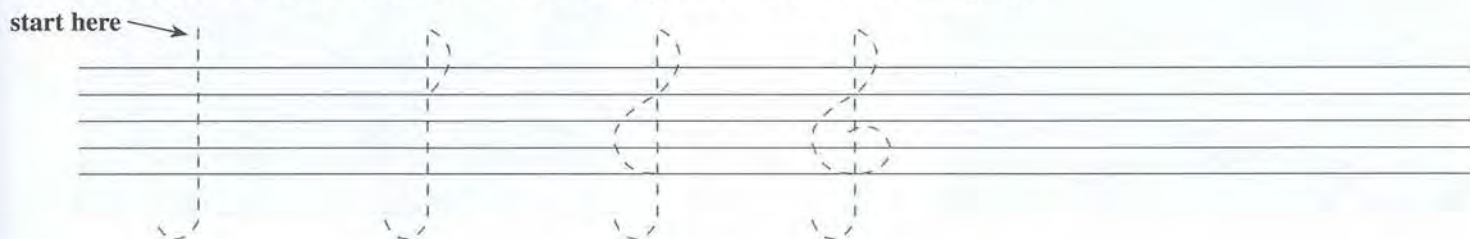
- For each note on the staff below, write **L** for *line* note or **S** for *space* note. Then write the correct line or space number for each note.



Ex. S4   S3   L2   S1   L3   L1   L4   L5   S2

# Bass Clef and Treble Clef

- Trace the dotted lines to learn how to draw the **treble clef** and **bass clef**. Then draw three on your own. (Your teacher may ask you to draw additional treble and bass clefs on a board or separate sheet of staff paper.)



Draw a “candy cane” or “J.” Begin above the staff and curve below line 1.

Draw a half-circle that crosses line 4.

Swing to the left down to line 1.

Curl around line 2—the **G** line.

1.                      2.                      3.  
Draw 3 treble clefs.



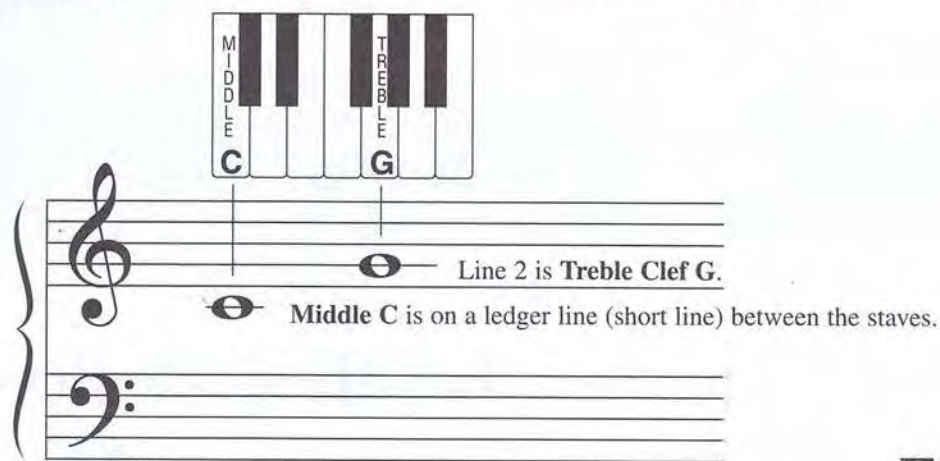
Draw a large dot on line 4 (the second line from the top).

Draw a curving line to the right. Go to the top of the staff and then down to the bottom.

Draw a dot above and below line 4—the **F** line.

1.                      2.                      3.  
Draw 3 bass clefs.

# New Notes: Middle C and Treble Clef G



## First Composition

1. Draw **Middle C** or **Treble Clef G** for each measure below. Remember, each measure must have 4 beats. You may follow the rhythm given above the staff as a guide.
2. Play s-l-o-w-l-y while your teacher plays Duet 1.  
Then play *quickly* while your teacher plays Duet 2.  
Listen to the difference in the mood!

*\*Answers will vary*



### Teacher Duet 1: (Slowly, $\text{♩} = 72$ )



### Teacher Duet 2: (Quickly, $\text{♩} = 116$ )



# The Pedals of the Piano

The piano has two or three pedals.

If a grand piano is available, do the following:

## Damper Pedal

1. Look inside the piano as you depress the damper pedal. Notice the *dampers* (felts) are raised off the strings. This allows the strings to continue vibrating after the key is released. When you lift the damper pedal, the dampers fall back onto the strings, stopping the sound.
2. Play a **low note** and depress the damper pedal. Then play **high 3rds** with the R.H. *Listen* to the ringing sound created by the damper pedal.

## Sostenuto Pedal

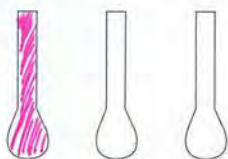
(optional—not on all pianos)

The *sostenuto* pedal is useful for sustaining a low note (or notes) while both hands play high on the keyboard. (Use the left foot for the sostenuto pedal.)

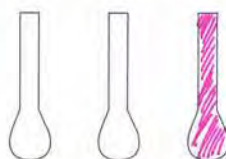
5. Play a *low* note and depress the **sostenuto pedal**. Now play some high keys. Notice the crisp high sounds while only the bass continues to ring. Notes that are played *after* the sostenuto pedal is depressed will not be sustained.

6. Darken the appropriate pedal for each sound.

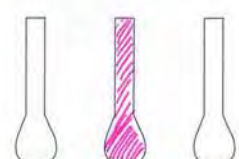
•The musical passage is marked *pianissimo* (very soft).



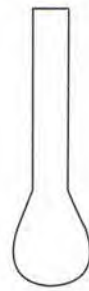
•The music requires a ringing, “blend” of sound.



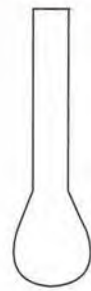
•You would like to hold a bass note while both hands play *staccato*.



una corda  
pedal  
(soft pedal)



sostenuto  
pedal



damper  
pedal

## Una Corda Pedal (literally “one string”)

Most piano keys have three strings which together produce one pitch. A hammer strikes all three strings to produce a full, rich tone. The lower range has only one or two strings per key.

3. Look inside a grand piano and watch the hammers as you depress the *una corda* pedal. Did you notice the keyboard and all the hammers shift to the right? Now the hammer will strike only two of the three strings, for a muted sound.
4. Play Middle C and Treble Clef G together **without** the *una corda* pedal. Now depress the *una corda* pedal and play these keys again. Did you hear a difference in the sound?

## Three Guide Notes:

**Bass Clef F, Middle C, and Treble Clef G**  
will guide you as you learn new notes on the staff.



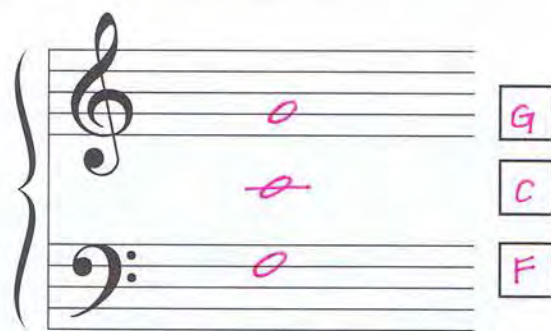
**Treble Clef G** (line 2)

**Middle C**

**NEW: Bass Clef F**

(4th line up or  
2nd line down)

1. Draw and name the 3 Guide Notes you have learned.

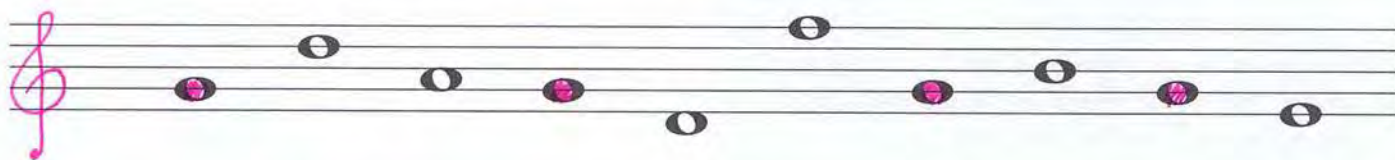


## Finding Guide Notes

2. Draw a **bass clef**.  
Then shade all the **Bass Clef F's** on the staff.



3. Draw a **treble clef**.  
Then shade all the **Treble Clef G's** on the staff.



4. On the grand staff below, circle the three Guide Notes you have learned:  
**Middle C, Treble Clef G, and Bass Clef F.**



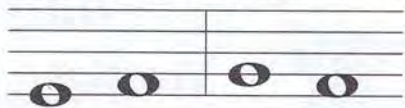
# 2nds (Steps) on the Staff

On the staff, the interval of a **2nd** (step) is from:

a **LINE** to the next **SPACE**

or

a **SPACE** to the next **LINE**



2nd up

2nd down



2nd up

2nd down



## 2nds in Motion

Remember, notes can move **UP**, move **DOWN**, or **REPEAT**.

1. Draw arrows below the noteheads to show the **up**, **down**, or **repeated** movement of the notes.

a. *mf* Ex. *(you draw arrows)*

b. *mf*

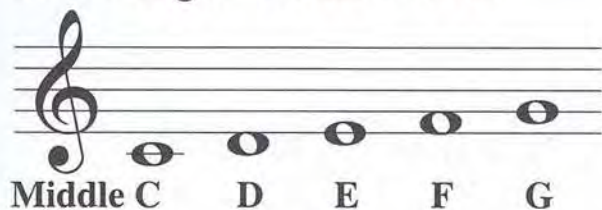
c. *p*

d. *mf*

2. Play each melody above s-l-o-w-l-y.  
Watch for the **up**, **down**, or **repeated** movement of the notes.

3. Then write the **letter name** above each note.

# C 5-Finger Scale Notes



## Composing a Medieval Chant\*

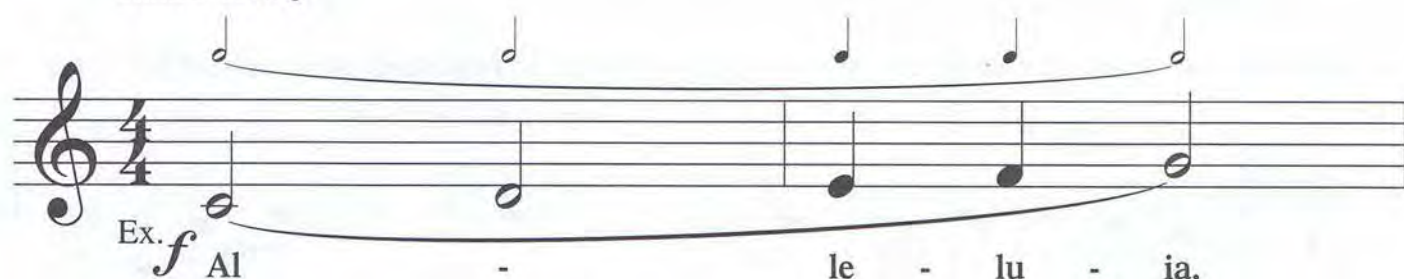
1. Compose your own chant using the **C 5-Finger Scale** notes shown above.  
Use the rhythm given above each measure.

\* Answers  
will vary

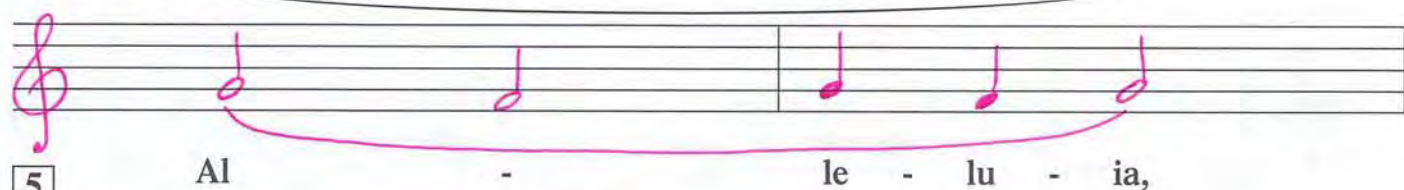
2. After completing your melody, draw **slurs** as shown.

Remember, a slur means to play *legato*. (See Lesson Book, page 24 for review.)

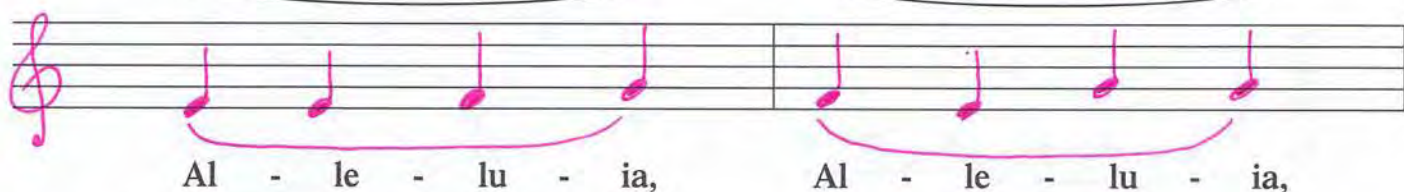
Rather slowly



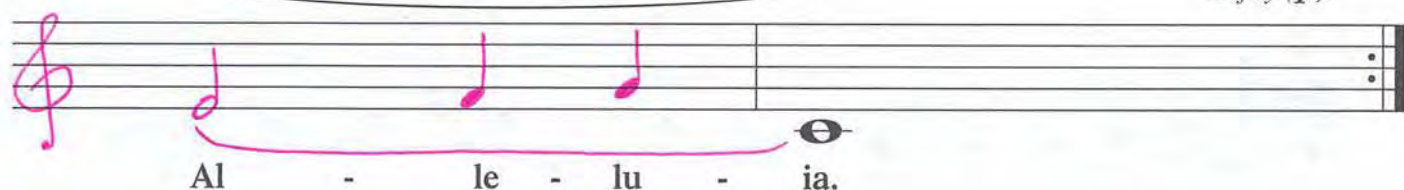
Draw a  
treble clef.



Draw a  
treble clef.



Draw a  
treble clef.



Repeat playing  
softly (*p*).

3. Now enjoy playing your chant. Listen for a smooth, *legato* sound.

You may wish to play your chant **hands together**.

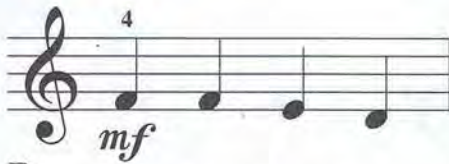
(Your L.H. will play the same melody in a lower C 5-Finger Scale.)

\*Medieval—relating to the Middle Ages (AD 476–1453). The 1000 year period before the Renaissance.

Chant—a simple, single-line melody for voices, sung rather freely.



For each musical example, circle the correct description:



Ex.

- repeat, then step up
- repeat, then step down
- step up, step down, repeat



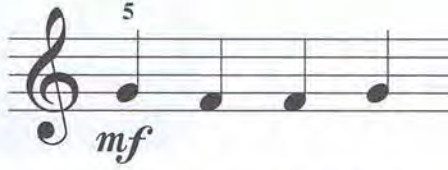
- repeat, then step up
- step up, then repeat
- step up, repeat, step up



- step up, step down, repeat
- step up, then repeat
- step down, step up, repeat



- step up, then repeat
- repeat, step up, repeat
- step up, step down, repeat



- repeat, step down, step up
- step down, then repeat
- step down, repeat, step up

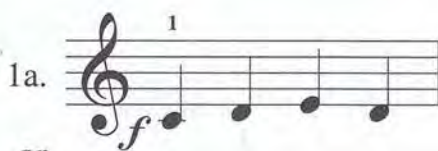


- step down, step down, then repeat
- repeat, then step down
- step up, step down, repeat

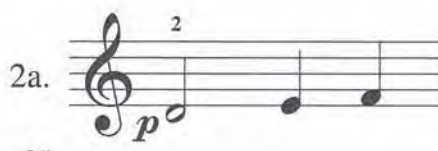
**Extra Credit:** Play each example above on the keyboard.



Your teacher will play example **a** or **b**.  
Listen carefully and circle the example you hear.



or



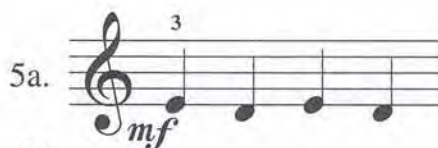
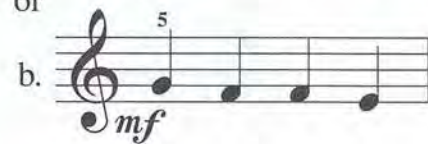
or



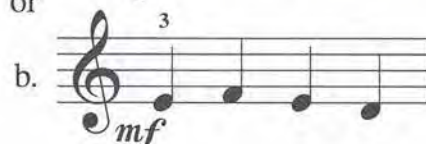
or



or



or



or



(Your teacher may ask you to play each example on the keyboard.)

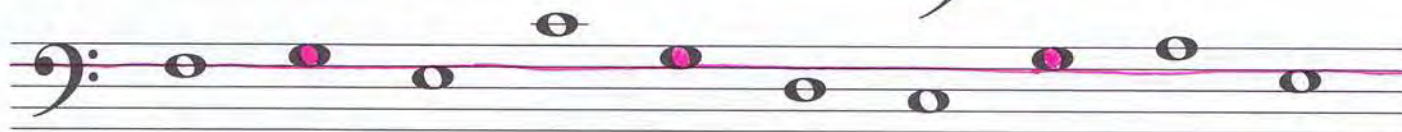
# New Note: Bass Clef G

**Bass Clef G** is a space note.  
It is a 2nd (step) above **Bass Clef F**.  
(Remember, Bass Clef F is a Guide Note.)

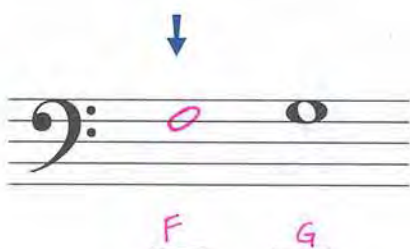
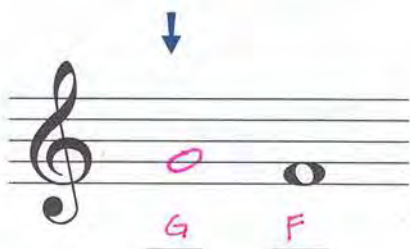
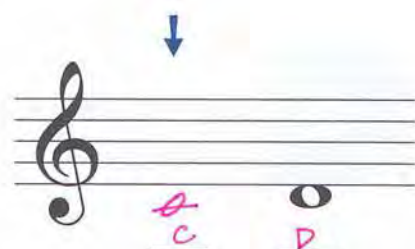
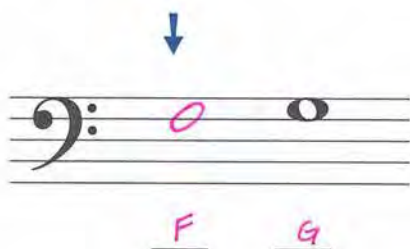
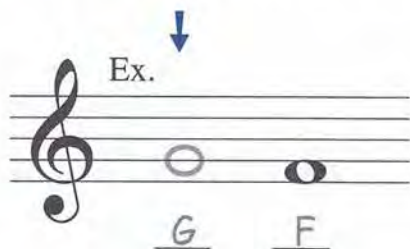


## Guide Note Compass

- Trace the bass clef *F* line on the staff below.  
Then shade all the **Bass Clef G**'s.



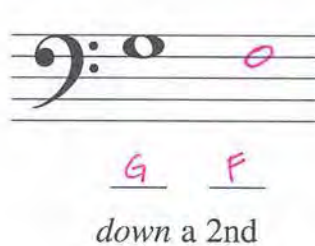
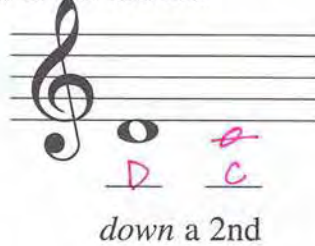
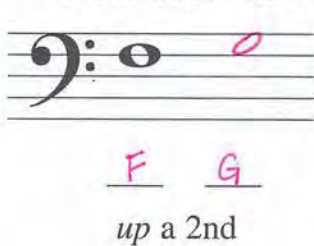
- Draw the *closest* Guide Note to the left of each note given.  
Then name both notes in the blanks.




Draw two Guide Notes.



- Draw a whole note a **2nd above** or **below** the given note.  
Then name both notes in the blanks.




## Dotted Half Note



 = 3 counts (or beats)  
Count "1 - 2 - 3"





## Minuet Rhythms

$\frac{3}{4}$    
1 2 3

$\frac{3}{4}$      
1 2 3







$\frac{3}{4}$     
1 2 3

$\frac{3}{4}$     
1 2 3

- Complete the **rhythm** for this minuet by writing in your own rhythm for the blank measures. Choose from the  $\frac{3}{4}$  rhythms shown above.

\* Answers may vary

Then write the counts 1 - 2 - 3 under every measure.

$\frac{3}{4}$     |  |  |  |

*mf*  
1 - 2 - 3      1 - 2 - 3 (you write)      1 - 2 - 3      1 - 2 - 3

5

   |  |    |  ||

1 - 2 - 3      1 - 2 - 3 (you write)      1 - 2 - 3      1 - 2 - 3

- Play your minuet rhythm on a *high G* with the teacher duet. Use R.H. finger 3.

**Extra Credit:** Can you play **hands together**?

(L.H. plays on a *lower G* with finger 3.)

**Teacher Duet:** (Student plays *high* on the keyboard)

R.H.  $\frac{3}{4}$    
L.H.  $\frac{3}{4}$  



**Wolfgang Amadeus Mozart**  
(1756–1791, Austria)

2 on \_\_\_\_?






*f* D E E D C B B B B C

1 on \_\_\_\_?

5

C D E E D C B D C B A G

(Study Questions)

1. a. How many beats are in each measure?  $\frac{4}{(fill\ in)}$   
 b. Name each note in the blanks given.  
 c. Circle all the repeated notes. (Hint: Be sure to look across the bar lines.)  
 d. Which measure uses this rhythm?    $measure\ \frac{1}{(fill\ in)}$   
 e. Which measure uses this rhythm?     $measure\ \frac{4}{(fill\ in)}$
2. Now play Mozart's melody. If a digital keyboard is available, play using the choir or chorus setting.



Remember, the word *sightreading* means to play through a piece without previous practice. Review the hints below. Then sightread these **left-hand melodies**.

### Hints for Success:

1. Set a steady beat by counting one “free measure.”
2. Focus your eyes on the noteheads (the round part).
3. Play rather slowly, always moving your eyes ahead.

Count one “free measure.”  
 (“1-2-3-4”)



(“1-2-3-4”)



(“1-2-3”)



Listen as your teacher plays **rhythm a** or **b**.

Circle the rhythm you hear.

Then write the **time signature** in the box.

1a.



or

2a.



or

b.



b.

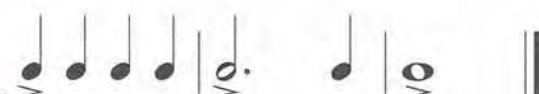


3a.



or

4a.

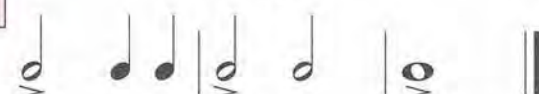


or

b.



b.



**Extra Credit:** Now you choose **rhythm a** or **b** and tap it for your teacher.

Your teacher will point to the rhythm heard.

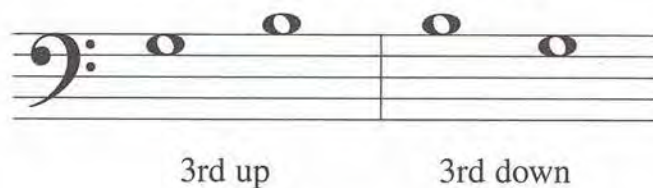
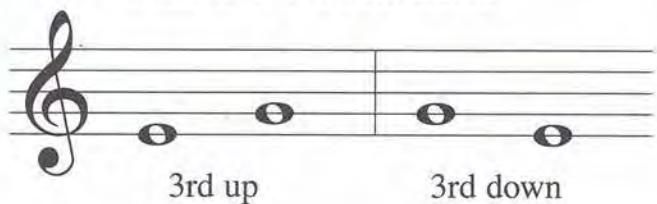
# 3rds (Skips) on the Staff

On the staff, the interval of a **3rd (skip)** is from:

a **LINE** to the next **LINE**

or

a **SPACE** to the next **SPACE**



1. Write **2nd** or **3rd** for each interval.

Ex. 3rd 2nd 3rd 3rd 2nd

2. Draw the note a **2nd** or **3rd** from each Guide Note below.

Then name both notes in the blanks.

<p>Ex. up a 3rd <u>F</u> <u>A</u></p>	<p>down a 2nd <u>G</u> <u>F</u></p>	<p>down a 3rd <u>C</u> <u>A</u></p>	<p>up a 2nd <u>F</u> <u>G</u></p>
<p>down a 3rd <u>G</u> <u>E</u></p>	<p>down a 2nd <u>C</u> <u>B</u></p>	<p>up a 2nd <u>C</u> <u>D</u></p>	<p>up a 3rd <u>F</u> <u>A</u></p>

**Extra Credit:** Play each example on the keyboard. You choose the starting finger.

# Quarter Rest

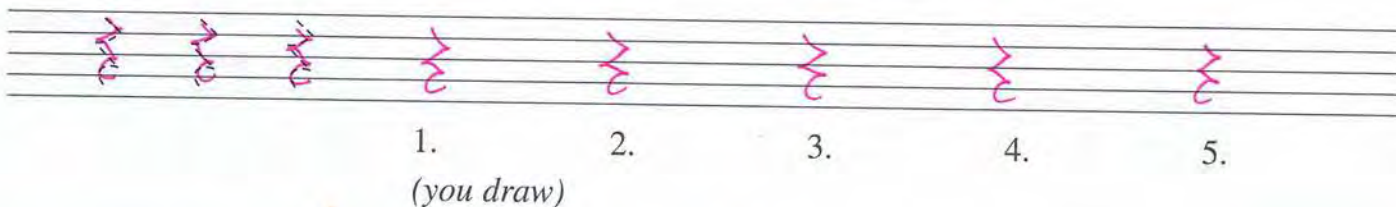


The quarter rest = 1 beat of *silence*



## Drawing the Quarter Rest

- Trace these 3 **quarter rests**. Then draw 5 quarter rests on your own.

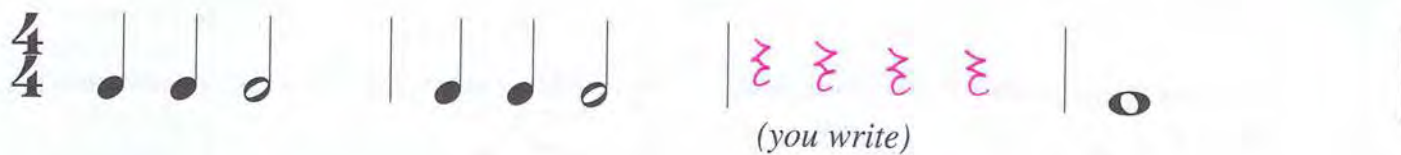


\*Answers will vary



## Eine Kleine Rock

- Create a “rhythm piece” by writing your own  $\frac{4}{4}$  rhythm in each blank measure. Use a **quarter rest** in each measure you compose.



- Explore playing your rhythm piece **hands together**.  
Play the two **lowest C's** on the keyboard. (Use finger 3's.)  
If a digital keyboard is available, play using a drum setting.

**Teacher Duet:** (Student plays the 2 lowest C's on the keyboard.)

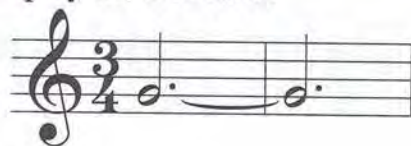
Repeat 2 times.  
(2nd time 8<sup>va</sup>)  
(3rd time 15<sup>ma</sup>)



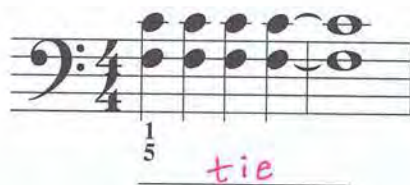
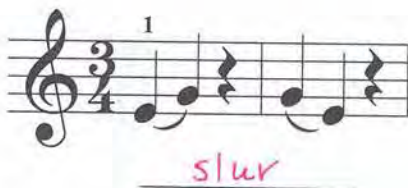
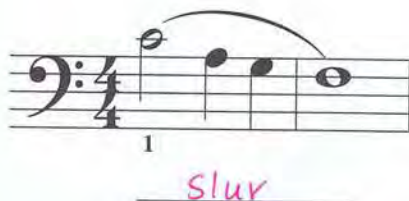
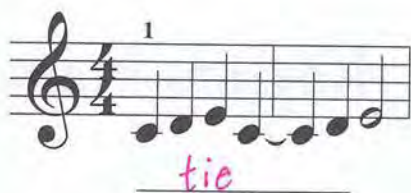
REVIEW: A **slur** curves over or under a group of notes. Connect these notes.



NEW: A **tie** connects one note to the very *same* note. Hold, and don't replay the tied note.



Write **slur** or **tie** under each example below.  
Your teacher may ask you to play each example.

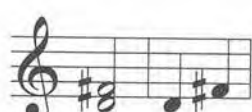


Your teacher will play a **2nd** or **3rd**.  
Listen carefully and circle the interval you hear.

- |        |        |        |        |        |
|--------|--------|--------|--------|--------|
| 1. 2nd | 2. 2nd | 3. 2nd | 4. 2nd | 5. 2nd |
| or     | or     | or     | or     | or     |
| 3rd    | 3rd    | 3rd    | 3rd    | 3rd    |

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

Suggestion: Ask students to close their eyes as you play. You may wish to continue this eartraining, choosing more 2nds and 3rds. The student may answer verbally.



# Eighth (8th) Notes



2 eighth notes = 1 quarter note



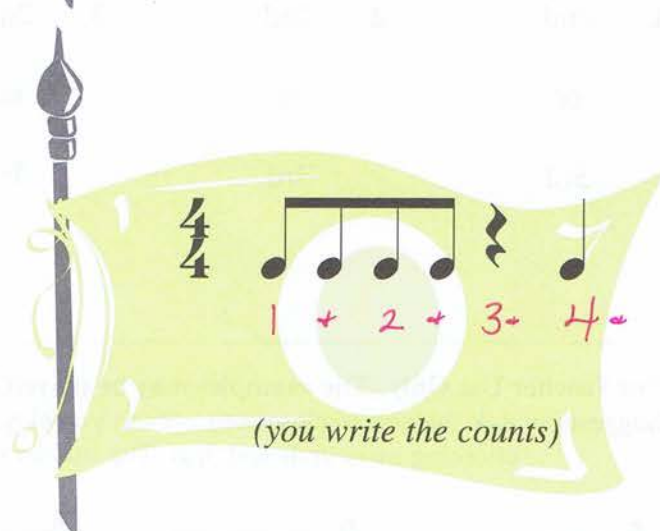
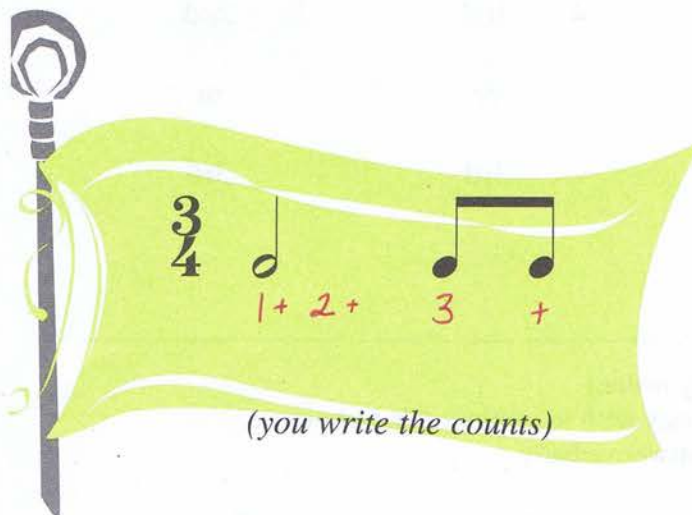
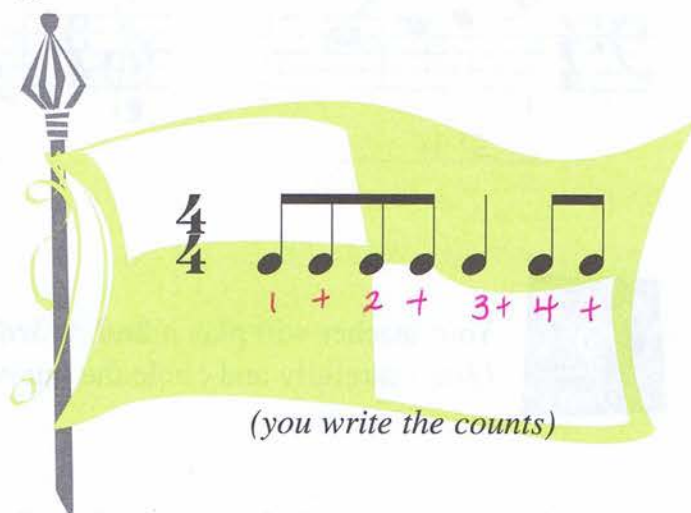
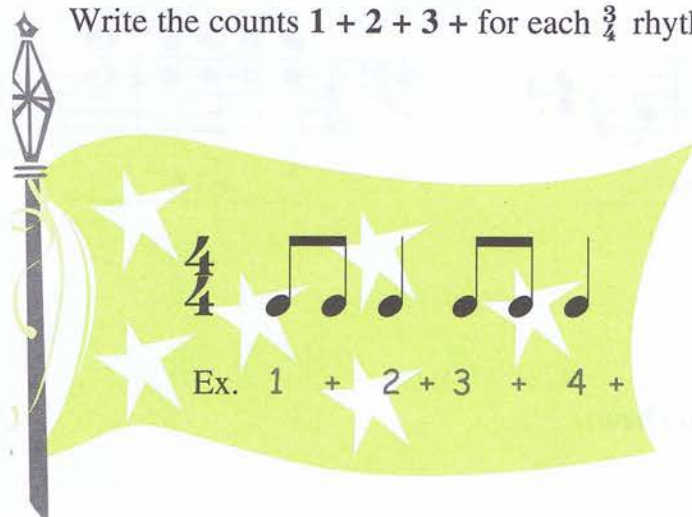
A single eighth note has a *flag*.

Two (or more) eighth notes are connected by a beam.

## Rhythm Flags

- Write the counts **1 + 2 + 3 + 4 +** (short for “1 and 2 and 3 and 4 and”) for each  $\frac{4}{4}$  rhythm flag. Note: Each beat is subdivided into two equal parts.

Write the counts **1 + 2 + 3 +** for each  $\frac{3}{4}$  rhythm flag.



- Now clap or tap each “flag,” counting aloud.

# The Phrase

A *phrase* is a musical idea or thought.  
A phrase is often shown in the music  
by a slur, also called a *phrase mark*.



## This Train

This piece is composed of five **phrases**.

- Trace the opening *phrase mark* to show the first phrase.
- Then draw the four additional phrase marks to complete the piece.

**Brightly**

**Traditional Spiritual**

1 on C?

5/4

*mf* This train is bound for glo - ry, this train.

2 on A?

5

This train is bound for glo - ry, this train.

9

*mp* This train is bound for glo - ry. *mf* This train is bound for glo - ry.

3 1

13

*f* This train is bound for glo - ry, this train.

Check yourself. Do you have *five* phrase marks in this piece?

- Now play *This Train*. Listen for the beginning and end of each phrase.

## The Pick-up Note or Upbeat

The note or notes in an incomplete opening measure are called *pick-up note(s)* or *upbeat(s)*.

Pick-up note(s) lead into the first full measure.

If a piece begins with one or more pick-up notes, the last measure is often incomplete. The combined beats of the first and last measures will equal one full measure.



## The Ash Grove

(Study Piece)

English folk song

Answer the Study Questions below to become more familiar with this English folk song.

Gently

1 on  
C?

mp

4 on  
G?

2

5

1

## A Closer Look at The Ash Grove

(Study Questions)

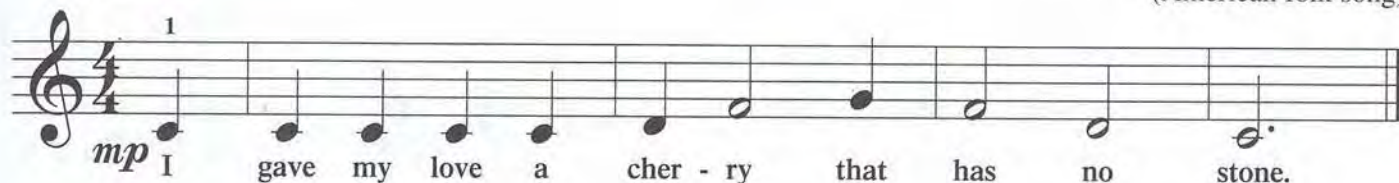
1. a. Does this piece begin on *beat 1, 2, or 3*? 3  
 b. Write the counts **1 + 2 + 3 +** for each measure.  
 c. How many phrases (musical sentences) are in this piece? 3  
 d. Name the *lowest* note in the piece. F Name the *highest* note. G
2. Now play *The Ash Grove*.  
 If a digital keyboard is available, play using the guitar setting.



Each example has one or more **pick-up notes (upbeats)**.  
Answer each question, and then sightread the music.

Begins on  
beat 4?

**The Riddle Song**  
(American folk song)



Begins on  
beat 1?

**Gavotte**  
(Telemann)



Begins on  
beat 1?

**O Sole Mio**  
(Italian folk song)



Your teacher will play two melodies for each example.  
Circle **same** or **different**.

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.

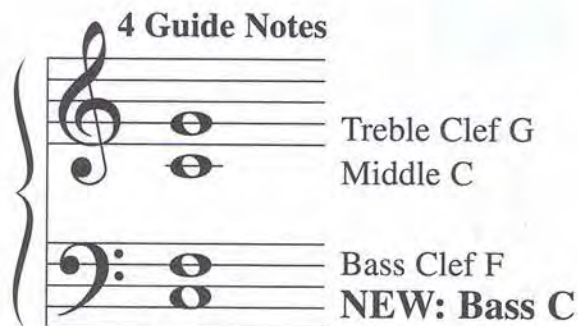


# New Guide Note: Bass C


Guide Notes serve as “anchor notes” for reading other notes on the staff.

**Guide Note Bass C** is space 2 in the bass clef.  
(Spaces are numbered from bottom to top.)

**4 Guide Notes**



Treble Clef G  
Middle C  
Bass Clef F  
**NEW: Bass C**

- Name each Guide Note in the blanks given. 
- Then play *Guide Note Blues* with the teacher duet.

**NOTES  
TO  
GUIDE  
BLUES**

## Guide Note Blues

With a solid beat



**System 1:** Treble staff has notes G4, A4, B4, C5. Bass staff has notes F3, E3, D3, C3. Guide Note: C (space 2, bass clef). Boxed number 4 above the first measure.

**System 2:** Treble staff has notes D5, C5, B4, A4. Bass staff has notes G3, F3, E3, D3. Guide Note: G (line 2, bass clef). Boxed number 7 above the first measure.

**System 3:** Treble staff has notes F5, E5, D5, C5. Bass staff has notes B3, A3, G3, F3. Guide Note: C (space 2, bass clef). Boxed number 2 above the first measure.

**Teacher Duet:** (Student plays as written)



**System 1:** Treble staff has notes G4, A4, B4, C5. Bass staff has notes F3, E3, D3, C3. Boxed number 4 above the first measure.

**System 2:** Treble staff has notes D5, C5, B4, A4. Bass staff has notes G3, F3, E3, D3. Boxed number 7 above the first measure.

# Reading in the Bass C 5-Finger Scale



## Guide Note Strategy

Guide Notes can help you quickly name other notes on the grand staff.

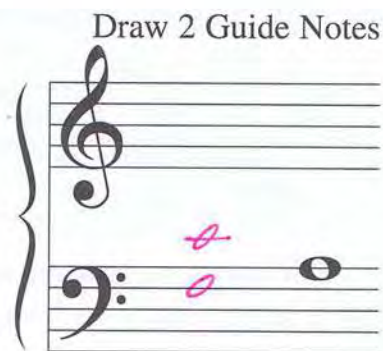
- Draw the *closest* Guide Note to the left of each note given.
- Then name both notes in the blank.



Ex. C D  
closest  
Guide Note



F E  
closest  
Guide Note



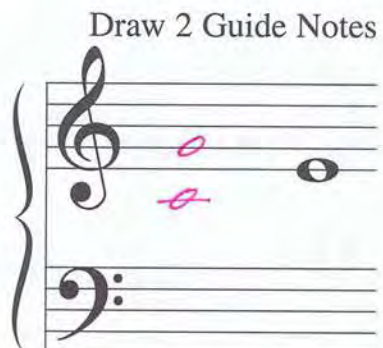
Draw 2 Guide Notes  
C F A  
closest  
Guide Notes



G F  
closest  
Guide Note



C D  
closest  
Guide Note



Draw 2 Guide Notes  
G C E  
closest  
Guide Notes



C D  
closest  
Guide Note



F G  
closest  
Guide Note



C B  
closest  
Guide Note

A **theme** is a melody.  
A theme can have several phrases.

# Beethoven's Theme

## C 5-Finger Scale

### 1. Play the first phrase of "Beethoven's Theme."



Notice that the first phrase sounds *incomplete*—like a musical question.  
It ends on a note *other* than C. C is the “key note” or “home note” in the C 5-Finger Scale.

### 2. Now play the second phrase of "Beethoven's Theme."



Did you hear how the second phrase sounds *complete*, like a musical answer?  
It has a final, satisfying sound because it **ends on C**, the “key note” in the C 5-Finger Scale.

- Is the rhythm of the *first* phrase the same as the rhythm of the *second* phrase? Yes

### 3. Now play the third phrase of "Beethoven's Theme."



Notice how the rhythm of the third phrase becomes more active with 8th notes.

- Does the third phrase end on C, the “key note”? No
- Does it sound like a musical *question* or *answer*? Question

### 4. Now play the fourth phrase of "Beethoven's Theme."



- The fourth phrase is the same as which other phrase? and
- Does the fourth phrase sound like a musical *question* or *answer*? Answer

## A decorative header featuring a series of musical notes and writing instruments. On the left is a large bass clef. To its right are several musical notes of different sizes. Interspersed among the notes are various writing instruments: a black pen, a green pen, a silver pen, a black pen, a silver pen, and a green pen. The entire header is set against a light green background with a subtle pattern of small dots.

A diagram of a bass clef scale. It shows a five-line staff with a bass clef on the left. Five whole notes are placed on the lines, corresponding to the notes C, D, E, F, and G. Below each note is its letter name: Bass C, D, E, F, G.

1. Using the notes of the Bass C 5-Finger Scale, compose your *first phrase* using Beethoven's rhythm. **To compose a musical question, end on any note in the C 5-Finger Scale except C.**

**2.** Begin your *second phrase* with the same notes as the first phrase.  
To compose a musical answer, end on C (the “key note”).

**3.** Compose your *third phrase* in the treble clef. Use these notes: Middle C, D, E, F, G.  
To compose a musical question, end on any note in the C 5-Finger Scale except C.

4. Complete your *fourth phrase* by simply **repeating your second phrase**—just as Beethoven did.

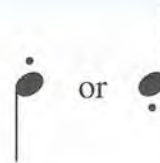
## 5. Enjoy playing your theme!

If a digital keyboard is available, explore using the string setting.

**Staccato** means a crisp, detached sound.

To play staccato, quickly bring the finger off the key.

The staccato mark is a small dot placed above or below the notehead.



Theme from the  
**“Staccato” Symphony**

1. Write a *staccato* mark above or below each **quarter notehead**.  
Then play. *Listen* for a crisp, detached sound.

**Brightly** 1 on \_\_\_?

5

2. Trace the **slurs** marked below. Then play.  
*Listen* for a smooth, connected sound.

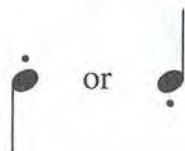
**Flowing smoothly**

Theme from the  
**“Legato” Symphony**

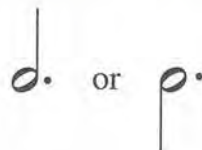
5



For *staccato* notes, the dot is placed **above** or **below** the notehead.



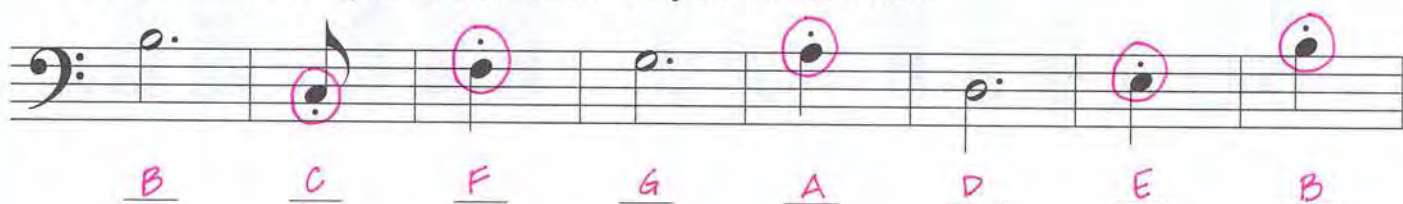
For dotted half notes, the dot is placed **beside** the notehead.



- Circle each *staccato* note. Then name every note in the blank.



- Circle each *dotted half note*. Then name every note in the blank.



Your teacher will play six examples.

Write **S** for *staccato* or **L** for *legato*.

Write **SL** if you hear **both** *staccato* and *legato* sounds.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

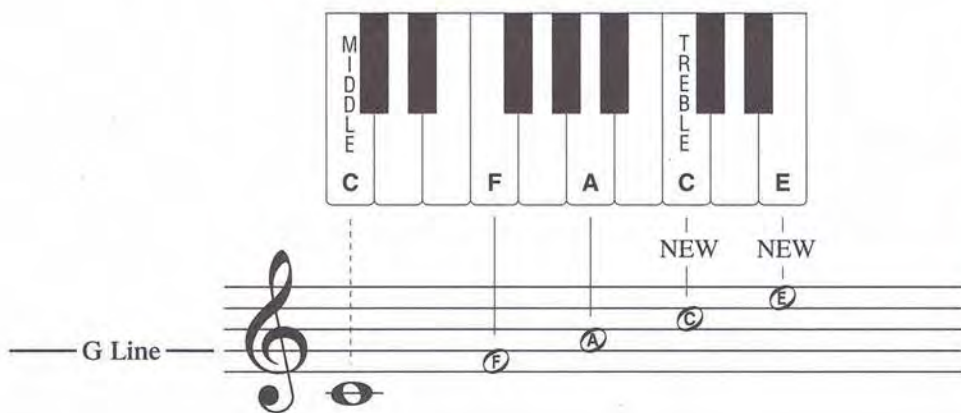
6. \_\_\_\_\_

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

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

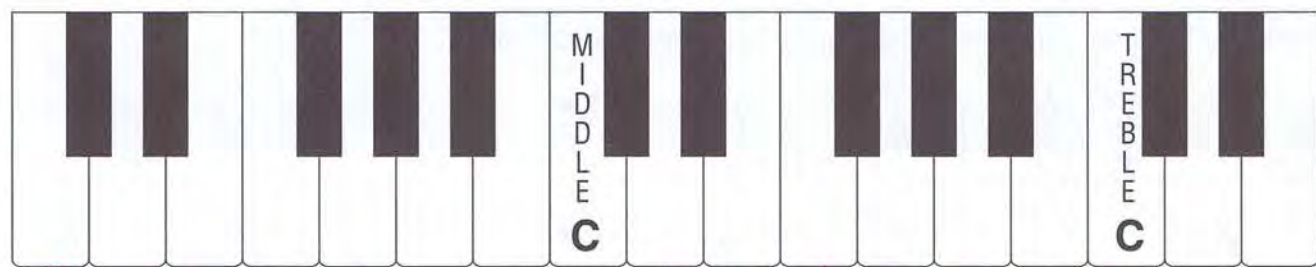


# Treble Spaces: F A C E

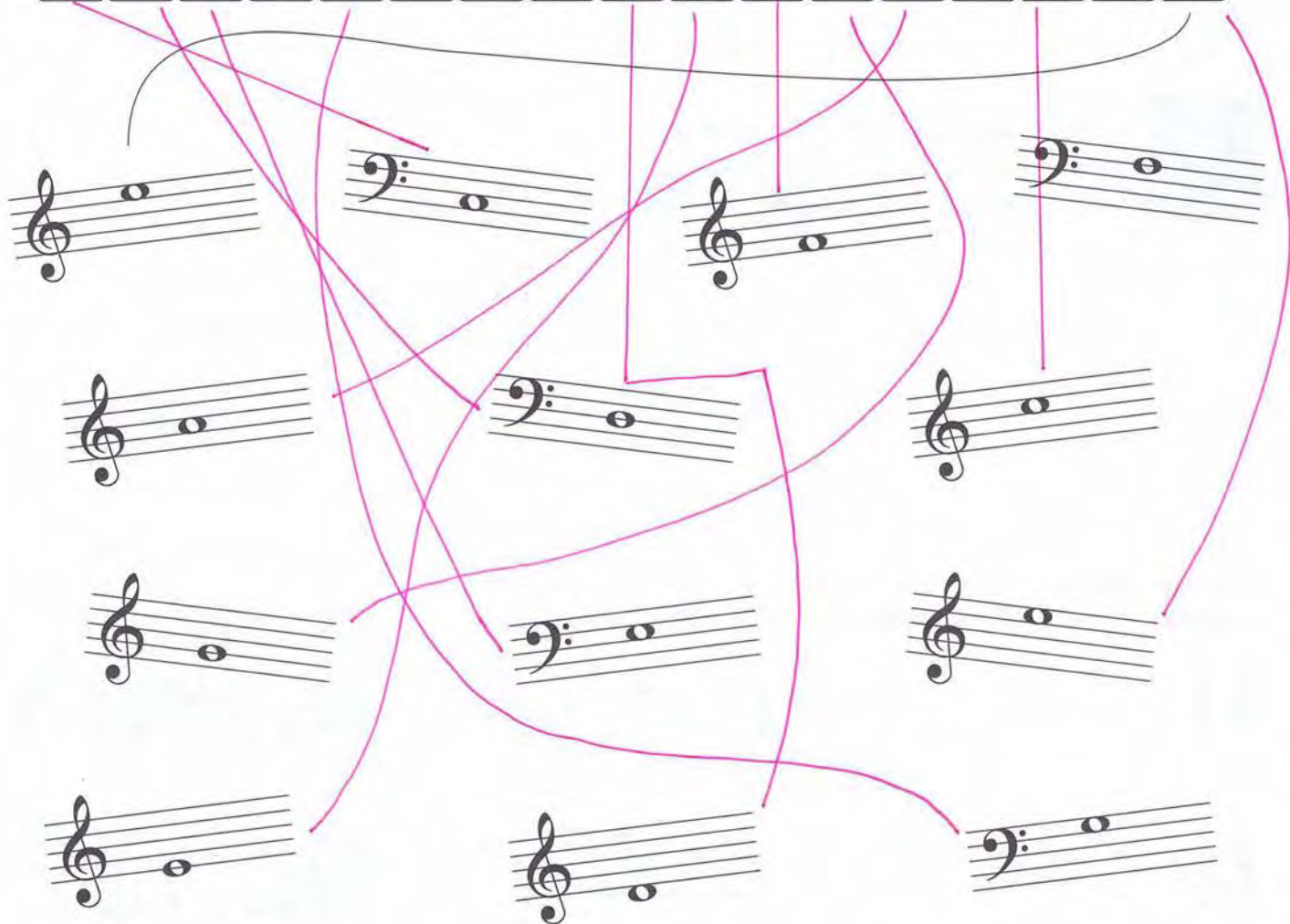


- Draw a line matching the note on each staff to the correct key on the keyboard.

## Bull's-eye Notes!



Ex.



## Half Rest (sits above line 3)

The half rest = 2 beats of silence



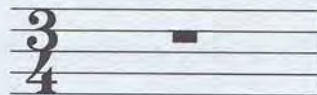
Count: "1 2 3 4"

## Whole Rest (hangs below line 4.)

The whole rest = rest for any whole measure



Count: "1 - 2 - 3 - 4"



Count: "1 - 2 - 3"



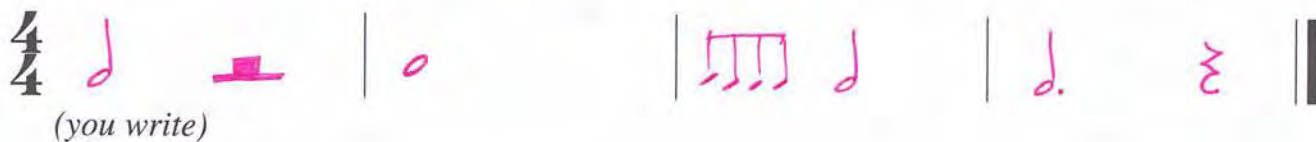
## I've Got Rhythm!

Answers will vary

1. Write four measures of your own  $\frac{4}{4}$  rhythm.

Use at least one **half rest**. (—) Remember, each measure must have 4 beats.

This rhythm is given as an example.



2. Write four measures of your own  $\frac{3}{4}$  rhythm.

Use at least one **whole rest**. (—)



3. Write four measures of your own  $\frac{4}{4}$  rhythm.

Use at least one **quarter rest** (z), one **half rest**, and one **whole rest**.



# The Rest of the Music

- Add **quarter rests**, **half rests**, and **whole rests** to complete each line of music below.  
(See page 37 of this book for a review of whole and half rests.)
- Then play each musical example.

Gently

Ex. ↓

Ex. ↓

1

## "Fantasy-Impromptu" Theme

Frédéric Chopin

*mf*

3 on g?

(you draw)

Moderately

3 on E?

*f*

2 on A?

## "Swan Lake" Theme

Peter Ilyich Tchaikovsky

**Reminder:** A whole rest is also used in  $\frac{3}{4}$  for any whole measure.

Moderately

3 on E?

*mp*

3 on g?

## "On Wings of Song" Theme

Felix Mendelssohn

2

3  
1

1



Identify each rest by writing **Q** for quarter rest, **H** for half rest, or **W** for whole rest in each blank.



Put an X through the measures with **too many beats**.



Put an X through the measures with **too few beats**.



Your teacher will set a steady beat for you to tap with your hand or foot. As you tap, *listen* to the musical example that your teacher plays. Circle the kind of rest you hear in each example.

1. (quarter)  
 (half)  
 (whole)

2. (quarter)  
 (half)  
 (whole)

3. (quarter)  
 (half)  
 (whole)

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

**Suggestion:** Set a steady beat for the student to tap as you play. Count one measure aloud before playing each example.



# Five Guide Notes

Using Guide Notes, you can find and name other notes on the grand staff.

- Name each of these Guide Notes in the box.  
(For review, see Lesson Book, p.54)



C  
G  
C  
F  
C

STRATEGY  
GUIDE  
NOTE

- Draw the 5 Guide Notes you have learned on the grand staff below.



## Guide Note Strategy

- Draw the *closest* Guide Note *to the left* of each note given.  
Then name both notes in the blanks.



F   G  
closest  
Guide Note



G   F  
closest  
Guide Note



C   B  
closest  
Guide Note



C   D  
closest  
Guide Note



C   D  
closest  
Guide Note

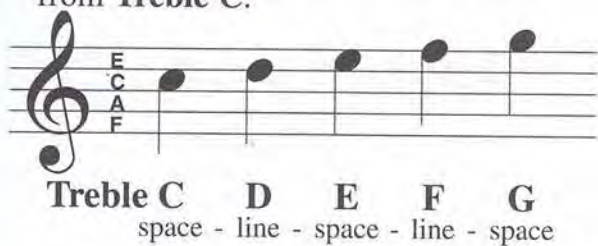


C   B  
closest  
Guide Note

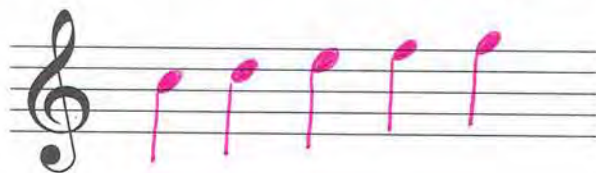
- Play each example above on the keyboard.

# Notes of the Treble C 5-Finger Scale

- Review these notes that step up from **Treble C**.



- Draw the notes of the **Treble C 5-Finger Scale**.



- Name each note for *Gavotte* in the blank below.
- Then play Telemann's melody. (Hint: Watch for **2nds** and **3rds**, as well as reading the note names.)



\*A *gavotte* is a lively French dance in  $\frac{4}{4}$  time. It usually begins with pick-up notes (upbeats) on beats 3 and 4.

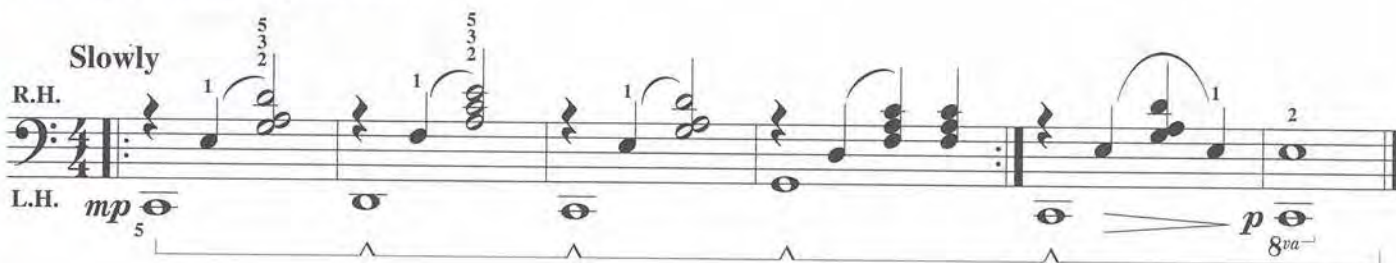
## Carefree Day

(Improvising in the Treble C 5-Finger Scale)



1. Listen to your teacher play the duet. Feel the rhythm and the mood.
2. When you are ready, play any of the notes of the **Treble C 5-Finger Scale** in *any* order. (Hint: Play repeated notes, long or short notes, loud and soft notes, etc.)
3. End by playing softer and softer with your teacher.

**Teacher Duet:** (for improvisation)



# Rules for Stems:

Notes **below line 3** have UP stems on the *right* side of the notehead.



Notes **on or above line 3** have DOWN stems on the *left* side of the notehead.



## Famous Composers

- Draw stems correctly on the notes below.
- Then name the notes to spell the names of famous composers.

A n t o n i o V i v A l D i

**Antonio Vivaldi** (1678–1741)  
Composer of *The Four Seasons*. Violinist and composer who taught music at an all-girl orphanage.

J o h A n n S E B A s t i A n B A C h

**Johann Sebastian Bach** (1685–1750)  
Composer of the *Brandenburg Concertos* and many keyboard works. Virtuoso organist who served as director of several great churches.

W o l F G A n G A m A D E u s M o z A r t

**Wolfgang Amadeus Mozart** (1756–1791)  
Composer of *Don Giovanni* and *The Magic Flute*. Child prodigy from Salzburg. Composer to the Emperor of Austria.

L u D w i G v A n B E E t h o v E n

**Ludwig van Beethoven** (1770–1827)  
Composer of 9 symphonies and 32 piano sonatas. Virtuoso pianist and conductor. Deafness overcame him as he composed his later works.

P E t E r I l y i C h T C h A i k o v s k y

**Peter Ilyich Tchaikovsky** (1840–1893)  
Composer of *The Nutcracker*. Russian composer, pianist, and conductor.



*Imitation* is the immediate repetition of a musical idea played by the other hand. Watch for **imitation** between the bass and treble clefs as you sightread these examples. (Remember to set a steady beat of one full measure before beginning to play.)

Which hand is imitating? *Right*

Which hand is imitating? *Left*



Your teacher will play two short musical phrases, one with each hand. Circle **imitation** if the second phrase exactly *imitates* the first phrase. Circle **no imitation** if the second phrase is *different* than the first one played.

1. imitation or no imitation

2. imitation or no imitation

3. imitation or no imitation

4. imitation or no imitation

5. imitation or no imitation

6. imitation or no imitation

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

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



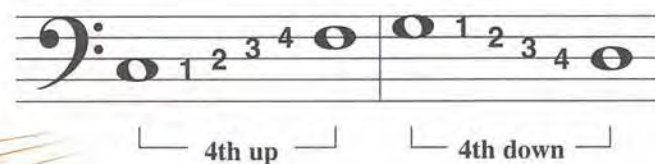
# The Interval of a Fourth (4th)

(For more review, see the Lesson Book, pages 60–61.)

A **4th** spans 4 letter names. Think:  
*line skip-a-line to a space* or  
*space skip-a-space to a line.*

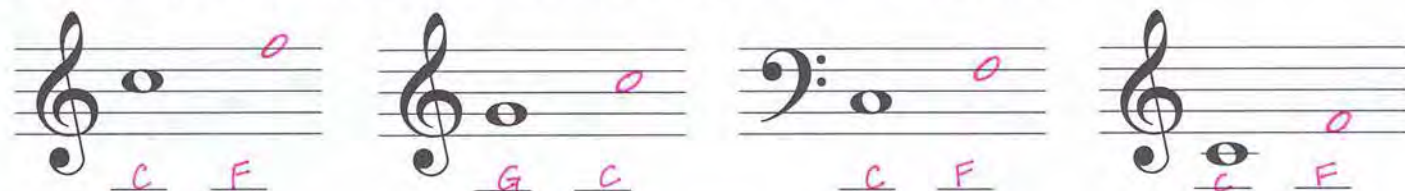


To draw a **4th**, count the starting note and *each line and space*, including the last note.

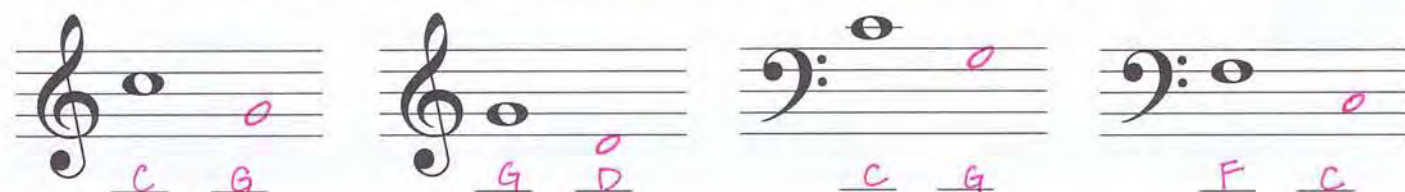


## The 4th Dimension

1. Draw the note a **4th up** from each Guide Note. Then name both notes.



2. Draw the note a **4th down** from each Guide Note. Then name both notes.



3. Identify each interval as a **2nd**, **3rd**, or **4th** in the box above the staff. Then name both notes in the blanks given.



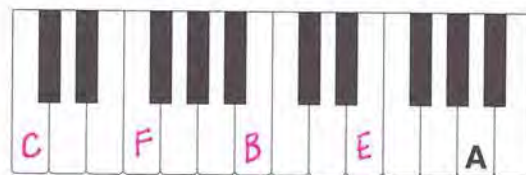
**Extra Credit:** Play each interval on this page for your teacher.



Write letter names **going up in 4ths** from the marked key. Then play them.



Write letter names **going down in 4ths** from the marked key. Then play them.



The interval of a **4th** appears five times in *each* line of music. Circle each **4th**. Then sightread the melodies.



Hint: A **4th** sounds like the opening of *Here Comes the Bride*.  
(Your teacher may sing it for you.)

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

- |        |        |        |        |        |
|--------|--------|--------|--------|--------|
| 1. 2nd | 2. 2nd | 3. 2nd | 4. 2nd | 5. 2nd |
| 3rd    | 3rd    | 3rd    | 3rd    | 3rd    |
| 4th    | 4th    | 4th    | 4th    | 4th    |

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

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

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

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



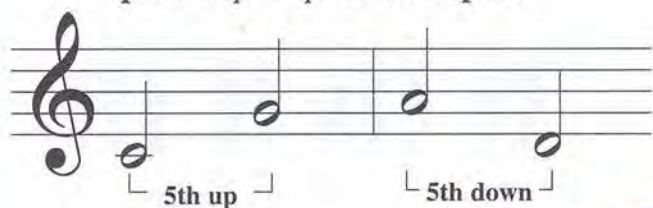
# The Interval of a Fifth (5th)

(For more review, see the Lesson Book, pages 60 and 64.)

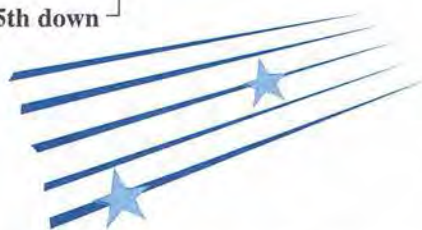
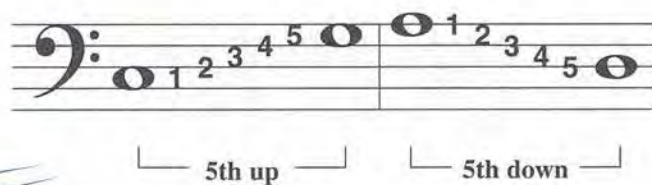
A 5th spans 5 letter names. Think:

**line skip-a-line to a line** or

**space skip-a-space to a space.**

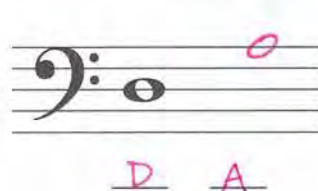
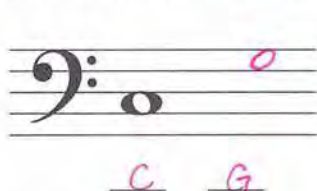


To draw a **5th**, count the starting note and *each line and space*, including the last note.

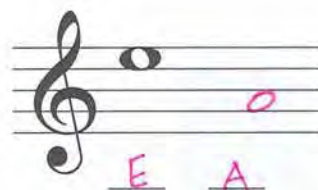
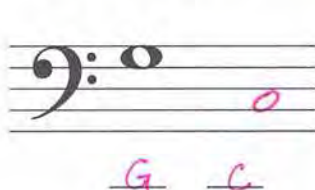
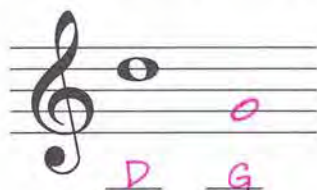
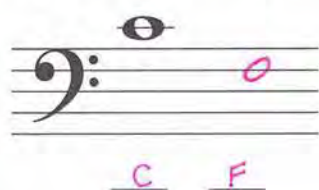


## The 5th Dimension

1. Draw the note a **5th up** from each note given. Then name both notes.

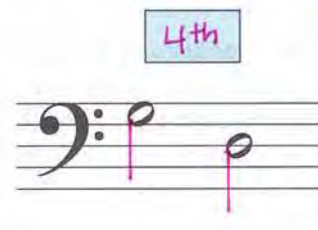
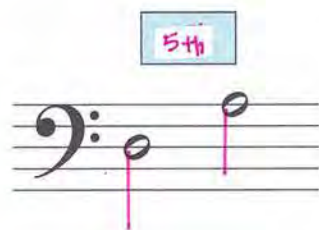
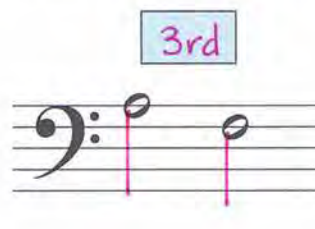


2. Draw the note a **5th down** from each note given. Then name both notes.



3. Draw stems correctly on the notes below. (For review, see page 42.)

Identify each interval as a **2nd**, **3rd**, **4th** or **5th** in the box above the staff.



**Extra Credit:** Play each interval on this page for your teacher.

(Choose your own fingering.)



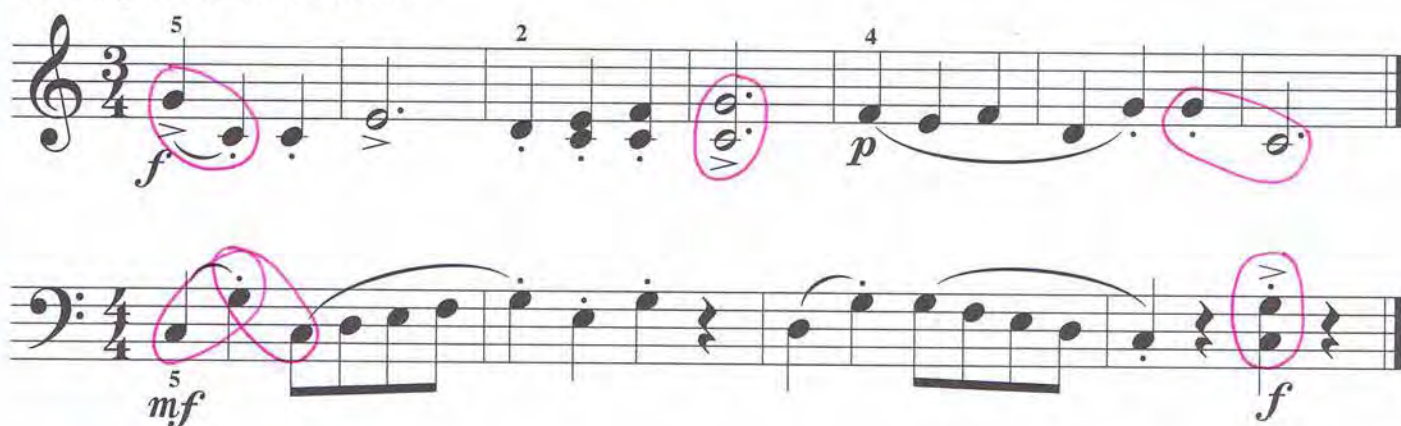
Write letter names **going up in 5ths** from the marked key. Then play them.



Write letter names **going down in 5ths** from the marked key. Then play them.



The interval of a **5th** appears three times in *each* line of music. Circle each **5th**. Then sightread the melodies.



NEW: A **5th** sounds like the opening of *Twinkle, Twinkle Little Star*.  
REVIEW: A **4th** sounds like the opening of *Here Comes the Bride*.

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

- |        |        |        |        |        |
|--------|--------|--------|--------|--------|
| 1. 2nd | 2. 2nd | 3. 2nd | 4. 2nd | 5. 2nd |
| 3rd    | 3rd    | 3rd    | 3rd    | 3rd    |
| 4th    | 4th    | 4th    | 4th    | 4th    |
| 5th    | 5th    | 5th    | 5th    | 5th    |

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

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

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.



# 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 **A B A form**.

A **barcarolle** is a piece imitating the rocking rhythm of a gondola (paddled boat).

First sightread this piece without the teacher duet.  
Then answer the Study Questions on the next page.



## Barcarolle

(Study Piece)

Jacques Offenbach  
(1819–1880, France)  
arranged

**A** Gently rocking

3 on \_\_\_?

**Teacher Duet:** (Student plays 1 octave higher)

B

9

*p* *g r o w i n g l o u d e r* *mf*

13

Repeat from measure 9.

*b e c o m i n g s o f t e r* *p*

A

17

*mp*

21

*p*

## A Closer Look at Barcarolle

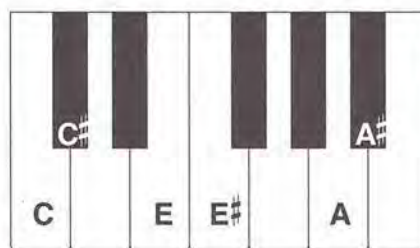
(Study Questions)

- Label the **A section**, **B section**, and the return of the **A section** in this piece.
  - Circle two ways the **B section** is different from the **A section**.
    - R.H. melody
    - L.H. melody
    - different notes
    - different length
  - Draw whole rests to complete the **B section**.
  - Write the counts **1 2 3** under the correct beats in the **A section**.
- Now sightread *Barcarolle* again, with your teacher playing the duet.

# The Sharp #

A sharp means to play the key that is a half step **HIGHER**.

(For a review of half steps, see the Lesson Book, page 68.)



## Looking Sharp!

- Trace this sharp.  
(two straight vertical lines,  
two slanted horizontal lines)



- Now draw a sharp in each box.

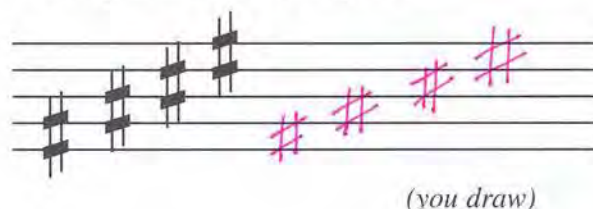


- A sharp can be written on any line or in any space of the staff.

- Draw a sharp on each of the 5 lines of the staff. Notice the line passes through the *middle* of the sharp.



- Draw a sharp in each of the 4 spaces of the staff. Notice the "box" of the sharp fits inside the space.



- A sharp carries through an entire measure, but not past a bar line.

- How many notes are played as G#? 3



- How many notes are played as C#? 3



- How many notes are played as F#? 2



- On the staff, a sharp sign is always placed *before* the note.

Draw a sharp *to the left* of each note below. Then name each note in the blank.



Ex. A#



G#



F#



G#

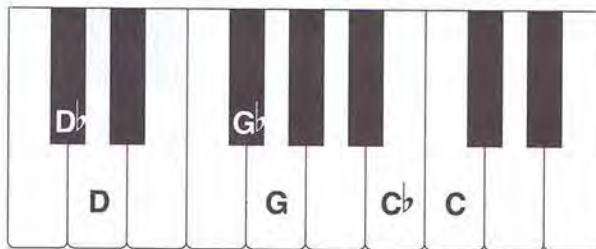


C#

# The Flat $\flat$

A flat means to play the key that is a half step LOWER.

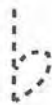
(For a review of flats, see the Lesson Book, page 72.)



$\flat$  **F L A T**  $\flat$

## In Nothing Flat

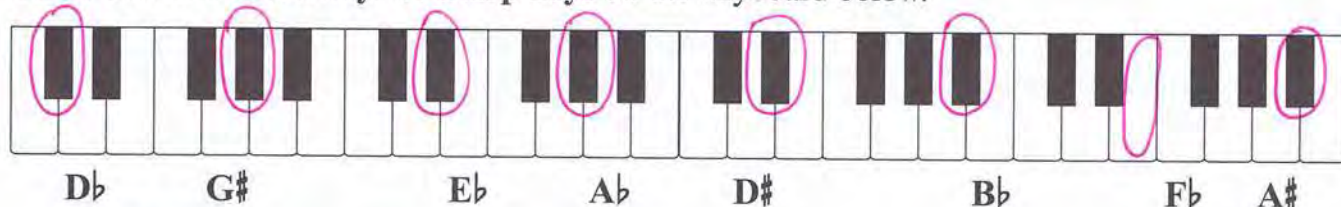
1. Trace this flat.



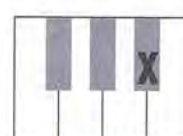
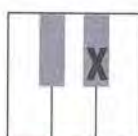
• Now draw a flat in each box.



2. Circle the correct flat keys or sharp keys on the keyboard below.



3. Write the sharp name and the flat name for each key with an X.



Ex. C# or Db

G# or Ab

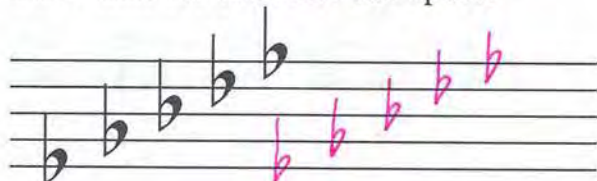
D# or Eb

F# or Gb

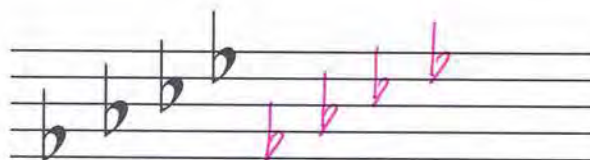
A# or Bb

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

Draw flats for each line and space.



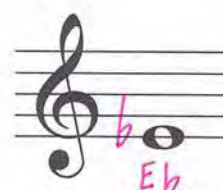
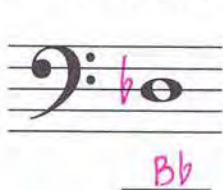
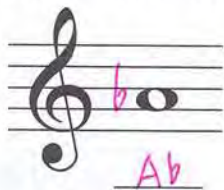
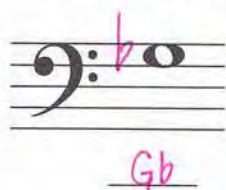
(you draw)



(you draw)

5. On the staff, a flat sign is always placed *before* the note.

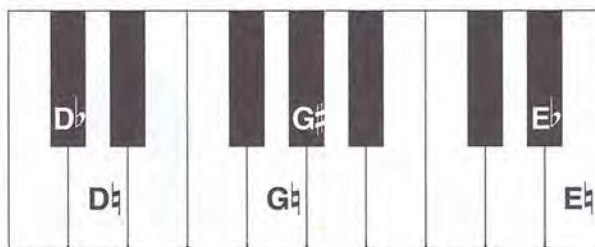
Draw a flat to the left of each note below. Then name each note in the blank.



# The Natural ♮

A **natural** cancels a sharp or a flat.  
A natural is always a white key.

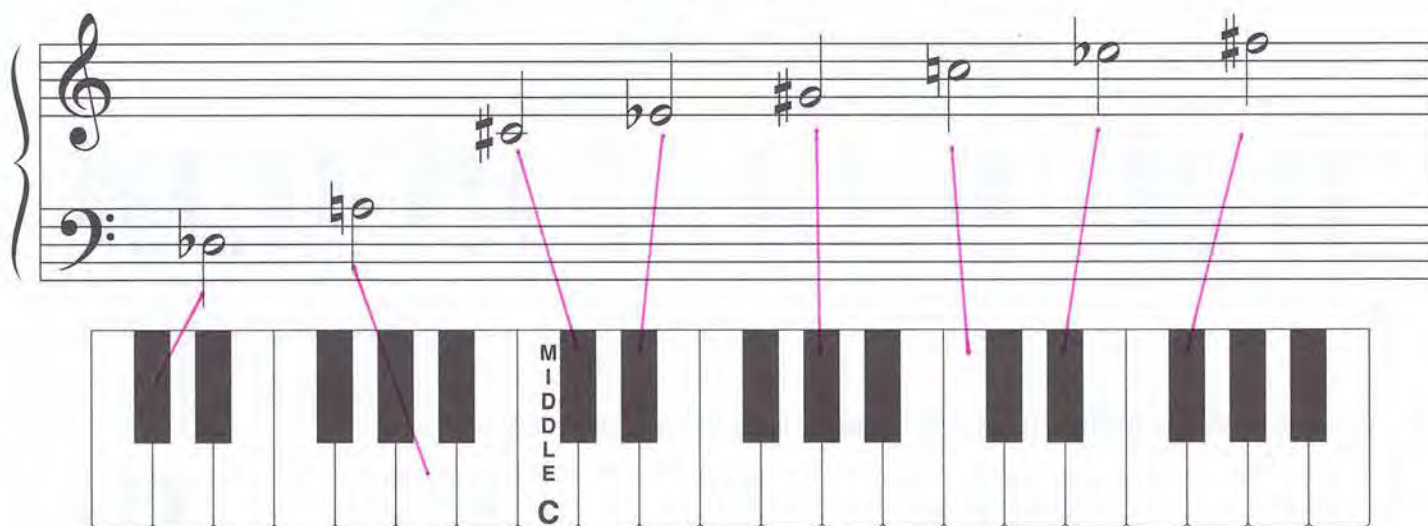
(For a review of the natural, see the Lesson Book, page 74.)



⚡ NATURAL ⚡

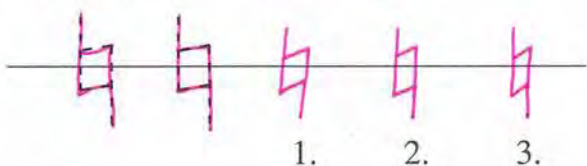
## It's Just Natural

1. Draw a line from each note on the staff to the **correct key** on the keyboard.  
(Your teacher may ask you to play each of these notes on the piano.)

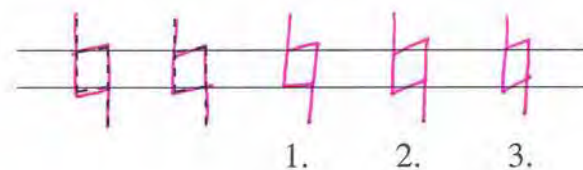


2. A natural can be written on a line or in a space.

- Trace these naturals that are on a line.  
Then draw 3 of your own.  
Hint: Draw an "L", then a "7".



- Trace these naturals that are in a space.  
Then draw 3 of your own.



3. There are two sharped notes per measure for *measures 1–3*. Make each measure have only *one sharp* by adding a **natural**. Then sightread the melody.



# Tonic and Dominant

In the C 5-Finger Scale:

The **1st** scale step is called the **tonic**.

The **5th** scale step is called the **dominant**.



## C 5-Finger Scale

Scale step: 1 2 3 4 5

## You're the Arranger!

1. Write the **tonic** or **dominant** note in the bass clef for each measure.

Here are hints to guide you:

- If the R.H. is mostly scale steps 1 - 3 - 5, use the **tonic** note in the bass.
- If the R.H. is mostly scale steps 2 - 4 - 5, use the **dominant** note in the bass.

### Ode to Joy

Ludwig van Beethoven

Moderately  
3 on E?

Ex. 5

(you write)

### In May

Brightly

Ferdinand Beyer

5 on G?

Ex. 5

(you write)

5

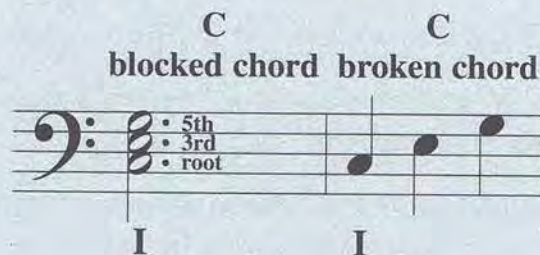
2. Sightread each example when you have finished writing the left-hand part.

# The C Chord

The C chord is made of 3 tones that build up in 3rds from C.

- C is the **root**
- E is the **3rd**
- G is the **5th**

The C chord is called the I chord (pronounced "one") in the C 5-Finger Scale.



This folk song is composed only of **C chord tones**. Answer the Study Questions below before playing.

## English Folk Song

(Study Piece)

Traditional

**Cheerfully**

3 on  
—?

## A Closer Look at English Folk Song

(Study Questions)

- In each blank write **blocked** or **broken** to describe the chord.
  - Write the 3 letter names used in this piece. C, E, G
  - In which three measures does the R.H. melody begin on the **3rd** of the chord? measures 1, 5, 13
  - Draw a **whole rest** to complete each empty measure.

- Now sightread *English Folk Song*.

# Three G 5-Finger Scales



1. Name each note in the blank for the **G 5-Finger Scales** below.

2. Write each **G 5-Finger Scale** on the staves below. Use whole notes.

Then shade the *tonic* and *dominant* notes.

**Treble Clef G 5-Finger Scale**

**Treble Clef G 5-Finger Scale**

**Bass Clef G 5-Finger Scale**

**Bass Clef G 5-Finger Scale**

**Low G 5-Finger Scale**

**Low G 5-Finger Scale**

3. Put stems on all the G 5-Finger Scale notes you have written.

Remember: For notes **on** or **above line 3**, use *down* stems (on the left side).

For notes **below line 3**, use *up* stems (on the right side).

(See page 42.)

# Seven Guide Notes

1. Name these seven Guide Notes.



- Write and name these seven Guide Notes from *lowest to highest*.



- Write and name these seven Guide Notes from *highest to lowest*.



## Guide Note Strategy

2. Draw the *closest* Guide Note to the left of each note shown. Then name both notes in the blanks.



Ex. G A  
closest  
Guide Note



C D  
closest  
Guide Note



C B  
closest  
Guide Note



F G  
closest  
Guide Note



Ex. F G  
closest  
Guide Note



C D  
closest  
Guide Note



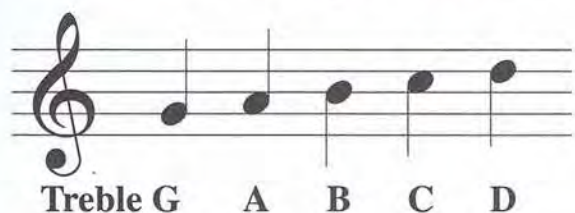
G A  
closest  
Guide Note



C B  
closest  
Guide Note

3. Play each example above on the keyboard.

## Treble G 5-Finger Scale Notes



*\*Answers will vary*

## Composing Your Own Musette

Compose your own *musette*\* in the **G 5-Finger Scale**.

- Use the rhythm given above the staff for the **R.H.** melody.
- Create your melody from the Treble G 5-Finger Scale notes (shown above).
- Play slowly, hands together. Then play at a lively tempo.

**Lively**

R.H. melody begins here.

*mf*

\*A *musette* is a lively piece that imitates the sound of a bagpipe.



# Rhythm Workout

(Review of I and V<sup>7</sup> chords  
in the Key of G)

1. Write the counts 1 + 2 + (for "1 and 2 and") for this  $\frac{2}{4}$  rhythm.  
Then play, counting aloud.

*mf*

Count: 1 + 2 + (you write)

2. Write the counts 1 + 2 + 3 + for this  $\frac{3}{4}$  rhythm.  
Then play, counting aloud.

*mp*

Count: 1 + 2 + 3 + (you write)

3. Write the counts 1 + 2 + 3 + 4 + for this  $\frac{4}{4}$  rhythm.  
Then play, counting aloud.

*mf*

Count: 1 + 2 + 3 + 4 + (you write)

4. Write four measures of your own  $\frac{4}{4}$  rhythm below. \* Answers will vary  
Then write I or V<sup>7</sup> in each box.  
Play your rhythm using the chords you have chosen.

chord  
symbol:

I

V<sup>7</sup>

V<sup>7</sup>

I

$\frac{4}{4}$

Ex.



- Sightread these **G major** melodies.
- Then add *harmony* (see Lesson Book, page 82) by writing **I** or **V<sup>7</sup>** in the boxes. *Listen* and let your ears guide you.
- Play each melody with the chords. (Remember the *F-sharp* in the **V<sup>7</sup>** chord.)

a.

b.

c.



Your teacher will play a short example that will end on the **I** or **V<sup>7</sup>** chord. Circle the correct answer for the last chord.

Hint: The **I** chord sounds *restful* and **complete**.  
The **V<sup>7</sup>** chord sounds *restless* and **incomplete**.

- |                      |                      |                      |                      |
|----------------------|----------------------|----------------------|----------------------|
| 1. <b>I</b>          | 2. <b>I</b>          | 3. <b>I</b>          | 4. <b>I</b>          |
| or                   | or                   | or                   | or                   |
| <b>V<sup>7</sup></b> | <b>V<sup>7</sup></b> | <b>V<sup>7</sup></b> | <b>V<sup>7</sup></b> |

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

**Slowly**

**March tempo**

**Moderately**

**Gently**

# 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

3. Step 1 of the C 5-Finger Scale.
4. Play gradually louder.
9. Hold this note longer than usual.
10. A musical passage echoed by the other hand.
11. Abbreviation for the term that means a gradual slowing of the tempo.
12. Play softly.
14. Another name for the G clef.
15. The interval that spans four letter names.
16. Step 5 of the scale.
17. A curved line that connects one note to the very same note.

### Down

1. The "lounds and softs" of music.
2. Play this note louder.
3. Step 1 of the G 5-Finger Scale.
5. Raises the note a half step.
6. Play loudly.
7. The interval that spans five letter names.
8. The distance between two pitches (tones) or keys on the keyboard.
13. The interval that spans 8 letter names.

Across: 3. tonic 4. crescendo 9. fermata 10. imitation  
11. rit 12. piano 14. treble 15. fourth  
16. dominant 17. tie

Down: 1. dynamics 2. accent 3. tonic 5. sharp  
6. forte 7. fifth 8. interval 13. octave