

1. Review of 2nds and 3rds

- Review **2nds** and **3rds** by naming the keys marked with an X.

2nds going HIGHER
G A B C D E

3rds going HIGHER
G B D

2nds going LOWER
G A B C D E

3rds going LOWER
G B D F A

3rds going HIGHER
F A C E G B

2. Rhythm Tap

- Tap this two-handed rhythm on the closed keyboard cover while counting aloud. Your R.H. taps the *top line* while your L.H. taps the *bottom line*. (Your teacher will demonstrate.)

R.H.

L.H.

3. Black-Key Improvisation

To improvise is to create “on the spot.”

- Find a friend or ask your teacher to play the duet part below. First, *listen* and feel the beat.
- When you are ready, improvise a piece using **only black keys**. Use either hand (or both). There are no right or wrong notes, only music!

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

Repeat over and over. Ending

Sightreading

Sightreading means playing straight through a piece without stopping for corrections or adjustments.

1. Determine the starting keys and fingers.
2. Set a steady beat by counting one measure before you play. Ex. "1-2-3-4"

3. Focus your eyes on the noteheads (the round part).
4. Play rather slowly, always moving your eyes ahead.

1. Sightread this musical example in $\frac{4}{4}$. Does it begin with a *blocked* or *broken* 3rd?

Rather slowly

3 on E?
1 on C?

mf

4

1 on -?

2. Sightread this musical example in $\frac{3}{4}$. Listen for an echo effect in the melody. Set a steady beat by counting one measure before you play. Ex. "1-2-3"

Rather slowly

mf *p* *mf*

1 on C?

3



Your teacher (or a friend) will play one of these short musical examples. Circle whether it is in $\frac{3}{4}$ or $\frac{4}{4}$ time. Hint: *Listen* for the accented notes. Do the accents occur every 3 or every 4 beats?

- a. $\frac{3}{4}$ or $\frac{4}{4}$ b. $\frac{3}{4}$ or $\frac{4}{4}$ c. $\frac{3}{4}$ or $\frac{4}{4}$ d. $\frac{3}{4}$ or $\frac{4}{4}$

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

Rather slowly

March tempo

Waltz tempo

March tempo

1. For each musical example, circle the correct description:



repeat, 2nd ↑, 2nd ↓
 repeat, 2nd ↓, 2nd ↓
 2nd ↑, 2nd ↓, repeat



repeat, 2nd ↑, 2nd ↑
 2nd ↑, repeat, 2nd ↓
 2nd ↑, repeat, 2nd ↑



2nd ↑, 2nd ↓, repeat
 2nd ↑, repeat, 2nd ↓
 2nd ↓, 2nd ↑, repeat



2nd ↑, repeat, 2nd ↑
 repeat, 2nd ↑, repeat
 2nd ↑, 2nd ↓, repeat



repeat, 2nd ↓, 2nd ↑
 2nd ↓, repeat, 2nd ↓
 2nd ↓, repeat, 2nd ↑



2nd ↓, 2nd ↓, repeat
 repeat, 2nd ↓, repeat
 2nd ↑, 2nd ↓, repeat



2nd ↓, repeat, 2nd ↑
 2nd ↓, 2nd ↓, 2nd ↑
 2nd ↓, 2nd ↓, repeat



repeat, 2nd ↑, 2nd ↑
 2nd ↑, 2nd ↑, repeat
 2nd ↑, repeat, 2nd ↑



2nd ↓, 2nd ↑, 2nd ↓
 2nd ↓, 2nd ↓, 2nd ↑
 2nd ↓, repeat, 2nd ↓

2. Play each example above. Notice the fingering.

3. C Pentascale Improvisation

■ Ask a friend or your teacher to play the duet part below. First, listen and feel the beat.

■ When you are ready, improvise a melody using the **C pentascale** notes (C-D-E-F-G) *in any order*. For rhythmic variety, use longer and shorter notes.

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

R.H. *mp* 5

L.H. *mp* 5

Repeat over and over. Ending

1. Use the example below to help you write the five notes of the **Bass C Pentascale**.

Remember, the stem on **Bass C** goes *up* and to the *right*.

The stems on **Bass D E F and G** go *down* and to the *left*. (See p. 62)



Ex. C D E F G



C D E F G

2. Lightly shade the **Bass C space** for each staff below. Then, using quarter notes, draw the notes specified that are in the **Bass C Pentascale**. Add stems correctly on each note.



Ex.



3. **Staccato Improvisation**

- Ask a friend or your teacher to play the duet part below. First, listen and feel the beat.
- When you are ready, improvise a *staccato* melody using the **Bass C Pentascale** notes (C-D-E-F-G) *in order*. End on Bass C for a final conclusion.

Teacher Duet: (Student improvises using *Bass C-D-E-F-G*)





Close your eyes as your teacher (or a friend) plays each example below. Write **S** for **staccato**, **L** for **legato**, or **SL** if you hear both.

1. _____ 2. _____ 3. _____ 4. _____





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









Review of 8th Notes (See page 70)




 =  1 count or beat




1. Draw *one note* to equal the 8th notes below.

Ex.  =   = 

 =   = 

2. Each measure below is incomplete. Complete each measure using **8th notes** ( or ). Then play the rhythms on any white key at a moderate tempo.

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

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

3. Write **1 + 2 + 3 + 4 +** (*1 and 2 and 3 and 4 and*) under this melody. Then sightread the music. Set a steady beat by counting one free measure before starting.

Rather slowly



mf
 5 4 1 3
 1 + 2 + 3 4 1 + 2 + 3 4 1 + 2 + 3 4 1 + 2 + 3 4

Write **1 + 2 + 3 +** for this melody. Then sightread the music, counting as you play.

Rather slowly



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

4. Identify each example as a **C chord** or **Csus4 chord**. Then play each.

Ex. **Csus4**     

1. Name each space note below. Then play each with your R.H., using the fingering given.

F C A E A F D

2. Write the counts under examples a and b. Tap or clap, counting aloud. Then sightread.

a. *mf* 1 + 2 3 4 1 + 2 3 4 1 2 3 + 4 1 + 2 3 4

b. *f* 1 + 2 3 + 4 1 2 3 4 *p* 1 + 2 + 3 + 4 1 2 *f* 3 + 4



Your teacher (or a friend) will play the given note and then another note a 3rd up or 3rd down. Close your eyes and listen. Draw a note a 3rd up or down from the given note. Play and name both notes.

a. A

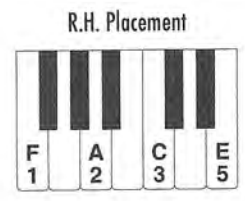
b. F

c. C

d. E

Improvisation with Treble Spaces F-A-C-E

- Ask your teacher or a friend to play the duet below. First, *listen* and feel the beat.
- When you are ready, improvise a R.H. melody using treble spaces F-A-C-E in any order.



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

1. Draw the notes of three **C Pentascales** in different locations on the grand staff. Use whole notes. Write the note names in the blanks.

Begin on **Bass C** Begin on **Middle C** Begin on **Treble C**

Bass C D E F G

Middle C D E F G

Treble C D E F G

2. Circle **2nd** or **3rd** for each measure. Then name each note in the blanks below.

2nd or 3rd 2nd or 3rd 2nd or 3rd 2nd or 3rd

D E F D C E G F

3. Sightread these two lines of music. Watch for slurs and ties. (Remember to set a steady beat of one full measure before beginning to play.)

mp

mf



Listen as your teacher (or a friend) plays intervals of a **2nd** or **3rd** *broken*, then *blocked*. Circle 2nd or 3rd below.

- a. 2nd b. 2nd c. 2nd d. 2nd e. 2nd
 3rd 3rd 3rd 3rd 3rd

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

- Sightread these **G major pentascale** melodies.
- Then, add harmony by writing **G** or **Gsus4** in the boxes. Listen and let your ears guide you.
- Lastly, play each melody with the chords.

Ex. G Gsus4 G Gsus4 G

Moderato
mp

Moderato
f



Your teacher (or friend) will play a short example that will end on the **G** or **Gsus4** chord. Circle the correct answer for the last chord.
Hint: The **G** chord sounds *restful* and **complete**.
The **Gsus4** chord sounds *restless* and **incomplete**.

- | | | | |
|-------|-------|-------|-------|
| a. G | b. G | c. G | d. G |
| Gsus4 | Gsus4 | Gsus4 | Gsus4 |

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

Slowly
mp

March tempo
f

Moderately
mf

Gently
mf

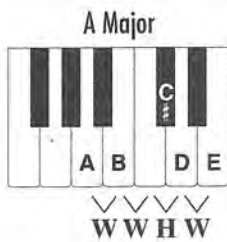
The **Whole-Whole-Half-Whole** pattern will help you learn the **D** and **A** major pentascales. Memorize the look and feel of these patterns.

■ Practice hands alone, then hands together.

D and A Major Pentascales



Moderato



Moderato

More Major Pentascales

■ Transpose the warm-up above to other major pentascales.

The keyboard diagrams in the *Major Pentascale Appendix* (pages 176-177) will guide you. Note: There are 12 major pentascales. Gradually learn and memorize each.

C G D A E B F# (G \flat) C# (D \flat) A \flat E \flat B \flat F

Teacher Duet: (Student plays 1 octave higher)

1. Write a whole note a **4th up** or **down** from each note. (See p. 116.) Then name both notes.

down a 4th	up a 4th	down a 4th	up a 4th	up a 4th
<u>A</u> <u>E</u>	<u>D</u> <u>G</u>	<u>F</u> <u>C</u>	<u>A</u> <u>D</u>	<u>C</u> <u>F</u>

2. Write a whole note a **5th up** or **down** from each note. (See p. 116.) Then name both notes.

up a 5th	down a 5th	down a 5th	up a 5th	down a 5th
<u>C</u> <u>G</u>	<u>A</u> <u>D</u>	<u>G</u> <u>C</u>	<u>C</u> <u>G</u>	<u>G</u> <u>C</u>

3. Identify each interval as a **5th** or **6th**. Then play each on the piano. Play *mf*.

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4. Sightread the two melodies below at a slow tempo. Watch for **4ths**, **5ths**, and **6ths**.



Your teacher (or a friend) will play example **a** or **b**.
Circle the musical example you hear.

1a.

or

1b.

2a.

or

2b.

3a.

or

3b.

4a.

or

4b.

- Write the **R.H. fingering** for the C major scale.
Write **T** (tonic), **D** (dominant), or **LT** (leading tone) below the correct notes.
Mark the *half steps* between scale degrees 3–4 and 7–8 with a wedge (∨) below the notes.

fingering: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

- Do the above three steps for the **L.H.** C major scale.

Improvisation with Sixths (6ths)

- Your teacher (or a friend) will play the duet below. First, *listen* and feel the beat.
- When you are ready, use only white keys and improvise a short piece using **blocked 6ths** in the mid-range of the piano. Use mostly **♩** notes. Begin and end with this 6th: C
E

Teacher Duet:

Moderately Repeat over and over Ending



Close your eyes and listen. Your teacher (or a friend) will play a short example that will end on the *tonic* or *dominant*. Circle the correct answer.
Note: Each example begins on the *tonic*.

- | | | | |
|----------|----------|----------|----------|
| a. tonic | b. tonic | c. tonic | d. tonic |
| dominant | dominant | dominant | dominant |

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

1. Write C, Csus4, or G7 above each *blocked* or *broken* chord.

2. Write 1 + 2 + 3 + 4 + below each measure. Then sightread, counting aloud.

Rather slowly

3. Play hands together slowly, reading the **chord letter names** (without written music).

- First play with *blocked* chords. (Hint: Count 3 beats for each measure.)
- Repeat using *broken* chords.

$\frac{3}{4}$ C | G7 | C | Csus4 | G7 | G7 | C :||



Your teacher will play a short example that will end with a I or V7 chord.

Circle the chord that you hear at the end.

Hint: The **I chord** sounds finished or complete. The **V7 chord** sounds “restless.”

- a. I chord b. I chord c. I chord d. I chord
 V7 chord V7 chord V7 chord V7 chord

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

Slowly

March tempo

Moderately

Gently

Primary Chords in the Key of C Major

- Draw a line connecting the chord letter names and Roman numerals shown on the left to the matching chords on the right.
- Then write the **chord letter names** in the boxes given.

The exercise consists of six rows. On the left, there are six boxes containing chord letter names and Roman numerals. On the right, there are six musical staves, each with a 4/4 time signature and a key signature of one flat (Bb). Red lines connect the left-side boxes to the right-side staves as follows:

- Row 1: I IV I V7 I connects to the first staff (Example).
- Row 2: C F C Csus4 C connects to the second staff.
- Row 3: I I V7 V7 I connects to the third staff.
- Row 4: C Csus4 C F C connects to the fourth staff.
- Row 5: F C Csus4 C connects to the fifth staff.
- Row 6: I V7 I IV I connects to the sixth staff.

The musical notation includes the following chord symbols in boxes above the notes:

- Staff 1 (Example): C, G7, C
- Staff 2: C, F, C, G7, C
- Staff 3: C, F, C, Csus4, C
- Staff 4: C, G7, C, F, C
- Staff 5: C, Csus4, C, F, C
- Staff 6: F, C, Csus4, C

At the Keyboard

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

- Write the **R.H. fingering** for the G major scale below.
Write **T** (tonic), **D** (dominant) or **LT** (leading tone) below the correct notes.
Mark the *half steps* with a wedge (∨) below the notes.

fingering: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

- Now do the above three steps for the **L.H. G major scale**.

fingering: 5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

- Circle each note that would be played as **F-sharp** in the music. Then *sightread* the music. Remember, this key signature means *all F's will be sharpened*.

Gently
mp

Steady march
f



Close your eyes and listen. Your teacher (or a friend) will play a short example that will end on the *tonic*, *dominant*, or *leading tone*. Circle the correct answer. Note: Each example begins on the **tonic**.

- | | | | | | | | |
|----|--------------|----|--------------|----|--------------|----|--------------|
| a. | tonic | b. | tonic | c. | tonic | d. | tonic |
| | dominant | | dominant | | dominant | | dominant |
| | leading tone | | leading tone | | leading tone | | leading tone |

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

Chord Progressions in C and G Major

1. Write the **chord letter names** and **Roman numerals** to complete the examples below.

chord letter names: G C Gsus4 G



Roman numerals: I IV I I

G Gsus4 D7 G



I I V7 I

D7 G C G



V7 I IV I

C G D7 G



IV I V7 I

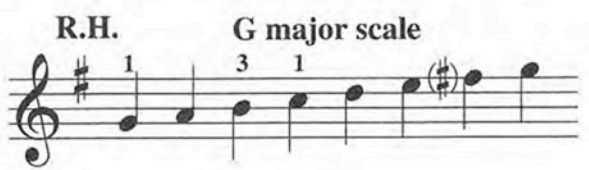
2. Now play all the chords written on the staves. Can you play hands together?



Your teacher (or a friend) will play one of the chord progressions above. Which chord progression did you hear?

Improvisation in G Major

- 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, using *2nds* and *3rds*. Begin and end on **G** (the tonic).



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

