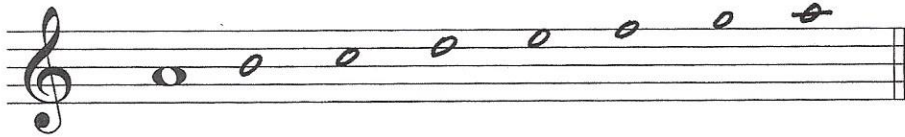


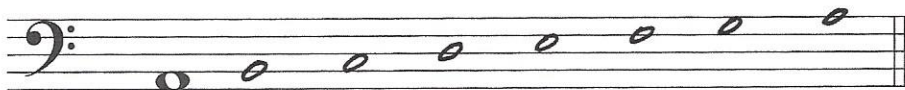
A Minor Scales

1. Write the A NATURAL minor scale for each clef. Then write the fingering in the blanks.

fingering: 1 2 3 1 2 3 4 5



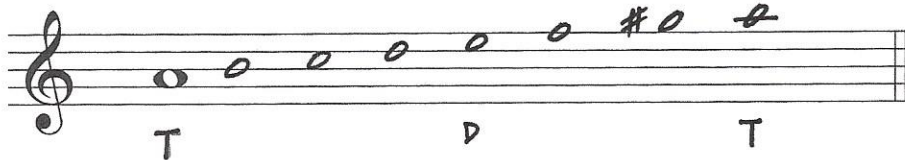
natural



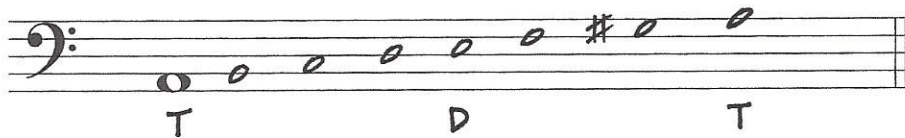
fingering: 5 4 3 2 1 3 2 1

2. For the HARMONIC minor scale, the 7th degree is raised a half step to form the *leading tone*.

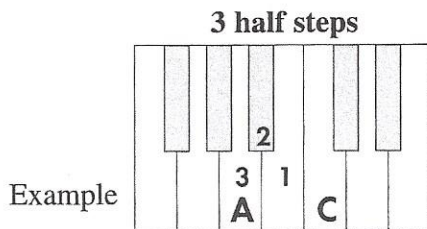
3. • Now write the A HARMONIC minor scale in each clef. Include the # for the raised 7th.
• Write T below the tonic, D below the dominant, and LT below the leading tone.



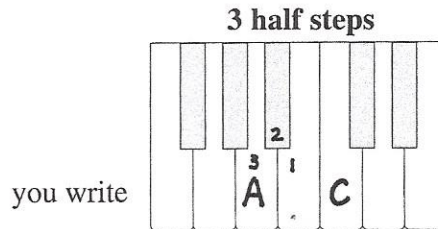
harmonic



4. Copy the example below to practice finding the **relative minor** key from C major. Remember, the keys of C major and A minor share the *same* key signature.



Count down from C.



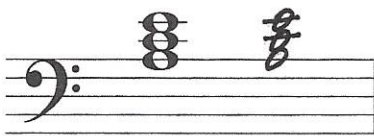
relative



Close your eyes and *listen*. Your teacher will play an A NATURAL minor or an A HARMONIC minor scale in various octaves. Identify the scale that was played.

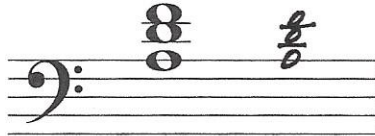
Harmonize in A Minor: i, iv, and V7 Chords

1. Copy each chord and its Roman numeral.



Roman numeral: i

i
↑ you write



iv

iv
↑



V7

V7
↑

2. • First play the R.H. melody.
• Then harmonize it with i, iv, or V7 chords.
Play with blocked chords.



Energico Dance

Allegro

3 *f-p on repeat* V7 i V7

3 i V7 i

5 iv i V7 i

7 iv i V7

Fine

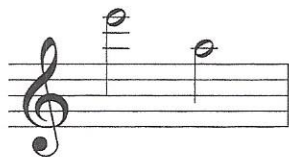
D.C. al Fine (no repeat)

3. • Name both **ledger line notes** and the **interval** formed in each example.



notes: C A

interval: min 3rd



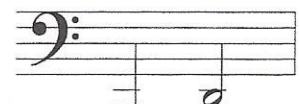
E A

5th



E D

2nd



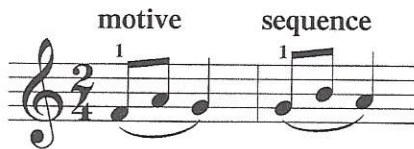
A D

4th

A **motive** is a short musical pattern.

A **sequence** is a musical pattern immediately repeated on another pitch.

A sequence may be *higher* or *lower*.

Play: 

Famous Motives and Sequences

- Match each **motive** to its **sequence** with a connecting line.
 - Circle whether the sequence is higher or lower.
 - Then play the motive with its sequence on the piano.

Pattern: **motive** **sequence**
 higher
 lower

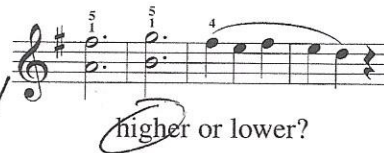
SHORT

Motives

Sequences

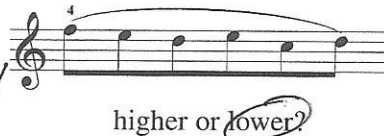
The Fifth Symphony

Beethoven

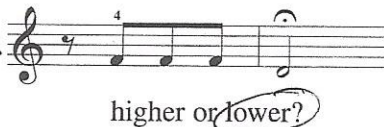
Entrance of the Gladiators

Fučík

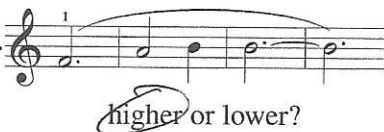
Waltz (Op. 34, No. 1)

Chopin

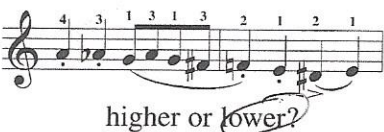
Minuet

Rameau

Skater's Waltz

Waldteufel

Primary Chords in A Minor

i iv V7

Mountain Climbing

Sequences in A Minor

- Write **sequences** of the opening **motive** going up the scale.
- Circle **i**, **iv**, or **V7** to harmonize each measure. Use your ear!
Hint: There may be more than one chord that sounds pleasing.
- Write the blocked chord on the staff. Play and *listen*.

Moderato

1 2 3 *turn 1 under*

mf motive sequence on B sequence on C sequence on D

Ex. i, iv, or V7 i, iv, or V7 i, iv, or V7 i, iv, or V7

5

2 3 4 5

sequence on E sequence on F sequence on G# sequence on A

i, iv, or V7 i, iv, or V7 i, iv, or V7 i, iv, or V7



Your teacher will play a **motive** followed by a musical example. The example may or may not be a sequence. *Listen* carefully! Circle **sequence** or **not a sequence** for what you hear.

1. **sequence**

2. **sequence**

3. **sequence**

4. **sequence**

or

or

or

or

not a sequence

not a sequence

not a sequence

not a sequence

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

Hint: Pause briefly after the motive before completing the example.

motive motive motive motive

mf *mp* *mf* *mf*

E Minor Scales

- Write the **E minor key signature**, then the **E NATURAL minor scale** for each clef.
 - Shade the *sharped* notes. Write the fingering in the blanks.

fingering: 1 2 3 1 2 3 4 5

key signature

fingering: 5 4 3 2 1 3 2 1

natural

- Write the **E minor key signature**, then the **E HARMONIC minor scale** for each clef. Shade the *sharped* notes. Be sure to include the # for the raised 7th.
 - Write **T** below the tonic, **D** below the dominant, and **LT** below the leading tone.

key signature

T D LT

T D LT

harmonic

- Copy the example below to practice finding the **relative minor key** from G major.

3 half steps

Example

Count down from G.

3 half steps

you write

relative



Close your eyes and *listen*. Your teacher will play one of the following scales. Identify the scale that was played!

major

natural minor

harmonic minor

Rage Over the Lost Chords

Identifying Primary Chords



1. Notice each key signature.
Then circle the correct **Roman numeral** for each example.
Remember, lower case Roman numerals indicate minor chords.

Key of E Minor

a. Ex. I i IV iv V7

Key of F Major

b. I i IV iv V7

Key of A Minor

c. I i IV iv V7

Key of C Major

d. I i IV iv V7

Key of D Major

e. I i IV iv V7

Key of E Minor

f. I i IV iv V7

Key of E Minor

g. I i IV iv V7

Key of G Major

h. I i IV iv V7

Key of E Minor

i. I i IV iv V7

2. Play this **G major melody**. Then harmonize it with **I, IV, or V7** chords.

mp I IV V7 I I V7 I

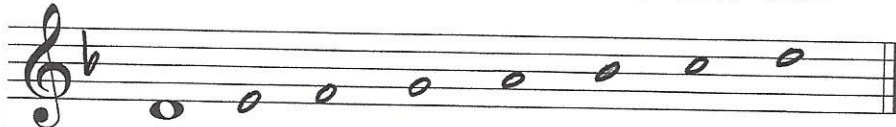
3. Play this **E minor melody**. Then harmonize it with the R.H. using **i, iv, or V7** chords.

mf i iv i V7 i

D Minor Scales

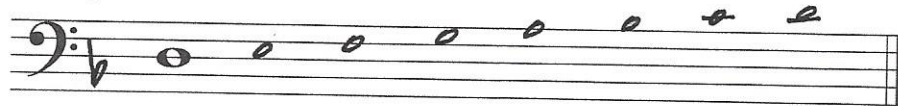
- Write the **D minor key signature**, then the **D NATURAL minor scale** for each clef.
 - Shade the *flatted* notes. Write the fingering in the blanks.

fingering: 1 2 3 1 2 3 4 5



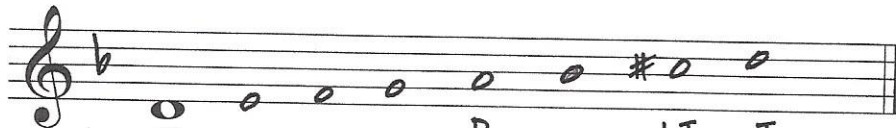
key signature

natural



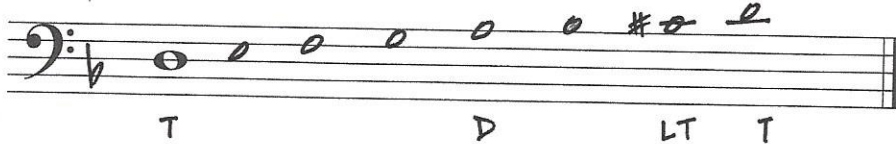
fingering: 5 4 3 2 1 3 2 1

- Write the **D minor key signature**, then the **D HARMONIC minor scale** for each clef. Shade the *flatted* notes. Be sure to include the # for the raised 7th.
 - Write **T** below the tonic, **D** below the dominant, and **LT** below the leading tone.

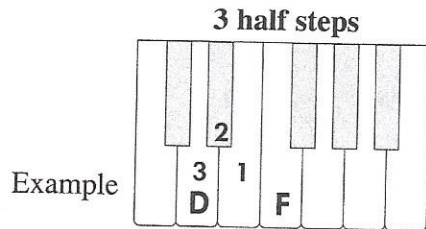


key signature

harmonic

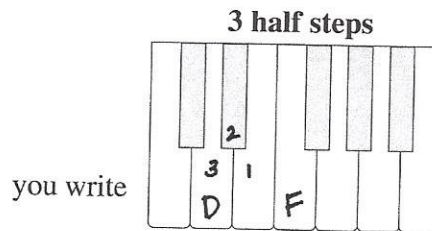


- Copy the example below to practice finding the relative minor key from F major.



Example

Count down from F.



you write

relative



Close your eyes and *listen*. Your teacher will play one of the following. Identify what you hear.

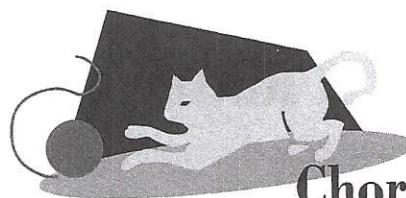
D natural minor scale

D major arpeggio

D harmonic minor scale

D minor arpeggio

Analyzing the harmony helps you to recognize **chord patterns** rather than reading single notes.



Chord Chase

Analyzing Harmony

1. Write the **chord letter name** for each broken chord.

Ex. C = major

Cm = minor

a.

Ex. Cm

b.

Gm

c.

A

d.

G

e.

Am

f.

D

g.

Em

h.

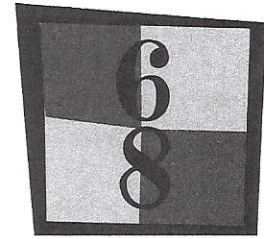
Dm

i.

E

2. Transpose this G minor exercise to each **major** or **minor** chord that you named above.

Review of $\frac{6}{8}$ Rhythm Patterns



- Write the counts for these $\frac{6}{8}$ rhythm patterns.
 - Draw an arrow above **beats 1 and 4** to show the *two* big beats per measure.
 - Tap, counting aloud.

a. Ex. 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4

b. 1 3 4 6 1 3 4 6 1 4 5 6

c. 1 3 4 6 1 2 4 5 1 4

d. 1 6 1 4 6 1 2 3 4

- Put an X through each incorrect measure. There may be *too many* or *too few* beats.
 - Hint: There are two incorrect measures for each line of rhythm.

a. 1 3 4 6 1 4 6 1 2 3 4

b. 1 3 4 6 1 4 6 1 2 3 4

- Write **three different measures** of your own $\frac{6}{8}$ rhythm. Then tap, counting aloud.

(answers will vary)



- Label the **motive** and circle the **sequence** in this melody.
- Then sightread at a moderately slow tempo.

• Transpose to A minor.

- Does this melody begin with the **natural minor** or **harmonic minor** scale? (circle)
- Sightread at a moderately slow tempo.

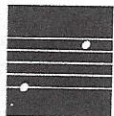
• Transpose to E minor.



Your teacher will play accompaniment patterns using **i**, **iv**, and **V7** chords in D minor.
Listen and circle the last harmony you hear.

- | | | |
|--|--|--|
| 1. i , iv , or V7 | 2. i , iv , or V7 | 3. i , iv , or V7 |
| 4. i , iv , or V7 | 5. i , iv , or V7 | 6. i , iv , or V7 |

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



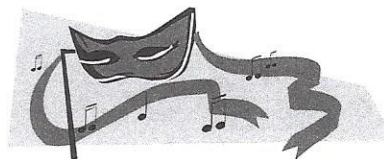
Octaves on the Staff

1. Write **octaves** on the staves below. Hint: Don't forget to include notes on **ledger lines**.

Ex.

5 different Fs. 5 different Cs. 5 different Ds. 5 different Es.

2. • Name the **key signature** for each example.
 • Complete each **major scale** by writing whole notes.
 • Name the **interval** formed by the shaded notes.



Phantom Scales

Ex: Key of G Major

a.
 shaded interval: 5th

Key of F Major

b.
 shaded interval: 3rd

Key of F Major

c.
 shaded interval: 2nd

Key of C Major

d.
 shaded interval: 6th

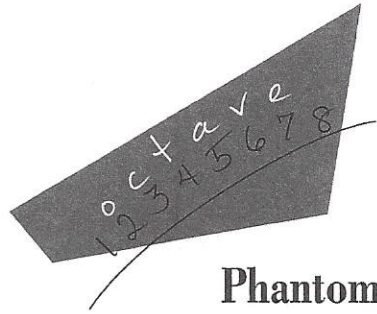
Key of D Major

e.
 shaded interval: 8th
 (octave)

Key of D Major

f.
 shaded interval: 7th

Octave Duets



- Write 1 + 2 + 3 + 4 + under the correct notes.
 - Play, counting aloud. Next play with the teacher duet. Describe the sound.

Phantom March

Moderato

Ex. 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
(you write)

- Write 1 2 3 4 5 6 under the correct notes.
 - Play, counting aloud. Next play with the teacher duet. Describe the sound.

Phantom Waltz

Andante

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

- Write 1 + 2 + under the correct notes.
 - Play, counting aloud. Play with the teacher duet. Describe the sound.

Phantom Strut

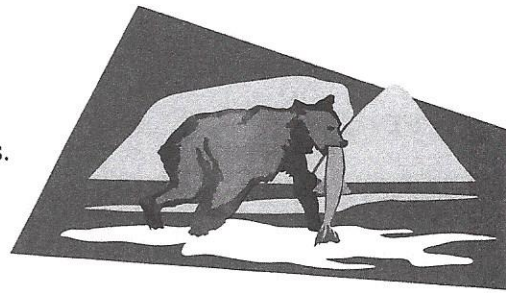
Allegro

1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +

Teacher Parts:

-
-
-

1. • Complete this mysterious piece by writing any **L.H. octaves** in the blank measures. Use whole notes.
- Circle the scale used from *measure 9* to the end:
major minor or whole-tone
- Play your version of *The Bear's Dream*.



The Bear's Dream

Composing and Playing Octaves

Very slowly, mysteriously

(L.H. rests for 2 measures.) Ex.

Fine

1 Play the lowest Cs.
5

D.C. al Fine

2. • Play *The Bear's Dream* again. This time, **improvise any L.H. octaves** for *measures 4–8*. Enjoy freely creating big bass octave sounds!



Sightread these examples.

- Name the key and scan the music. Be alert for octaves!
- Set a slow, steady beat for *two measures* before you begin.
- Transpose as indicated.

Key of F Major/Minor (circle)

a.

- Transpose to C major.

Key of A Major/Minor

b.

- Transpose to D minor. Remember the Bb!

Key of D Major/Minor

c.

- Transpose to G major.



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

Your teacher may ask you to play each example on the piano.

1a.

or

b.

2a.

or

b.

3a.

or

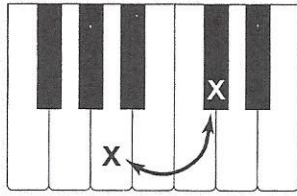
b.

4a.

or

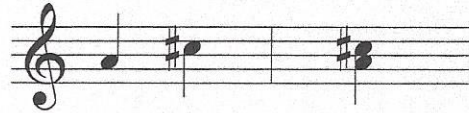
b.

Major 3rd (abbreviated M3)



2 whole steps
(4 half steps)

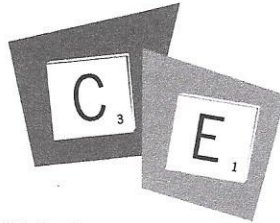
melodic M3 harmonic M3



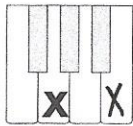
notes played
separately

notes played
together

1. Write a **major 3rd** to complete each exercise.
Hint: You may need to use a *sharp* or a *flat*!



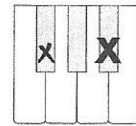
- a. Draw an **X**
UP a M3.



- b. Draw a **o**
UP a M3.

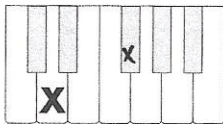


- c. Draw an **X**
DOWN a M3.



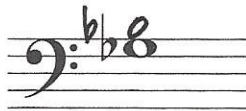
Did you land
on a black key?

- d. Draw an **X**
UP a M3.



Did you land
on a black key?

- e. Draw a **o**
UP a M3.

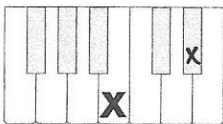


Did you include
a flat?

- f. Draw a **o**
DOWN a M3.

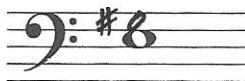


- g. Draw an **X**
UP a M3.



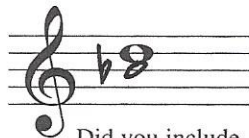
Did you land
on a black key?

- h. Draw a **o**
UP a M3.



Did you include
a sharp?

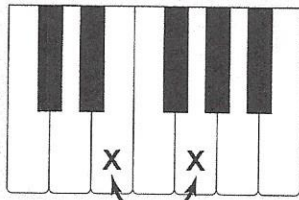
- i. Draw a **o**
DOWN a M3.



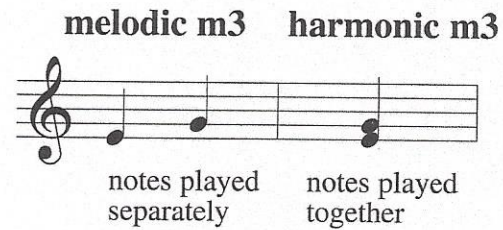
Did you include
a flat?

2. Play each **major 3rd** (M3) on the piano. Say the letter names aloud.
3. Begin on the lowest white key (A) and play **major 3rds UP** the keyboard.
Think “two whole steps” if you need help. You should land on the *highest* A!

Minor 3rd (abbreviated m3)

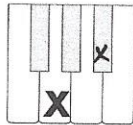


whole step plus half step
(3 half steps)



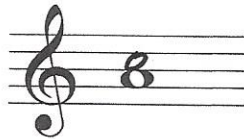
4. Now write a **minor 3rd** to complete each exercise.

a. Draw an **X**
UP a m3.

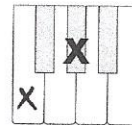


Did you land
on a black key?

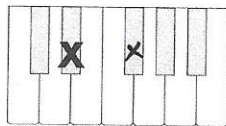
b. Draw a **o**
UP a m3.



c. Draw an **X**
DOWN a m3.

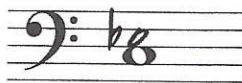


d. Draw an **X**
UP a m3.



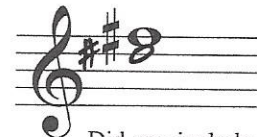
Did you land
on a black key?

e. Draw a **o**
UP a m3.



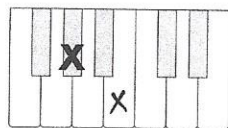
Did you include
a flat?

f. Draw a **o**
DOWN a m3.

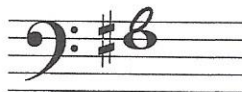


Did you include
a sharp?

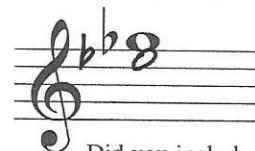
g. Draw an **X**
UP a m3.



h. Draw a **o**
UP a m3.



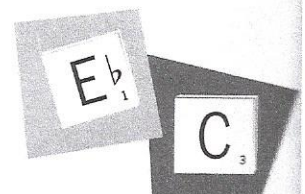
i. Draw a **o**
DOWN a m3.



Did you include
a flat?

5. Play each **minor 3rd (m3)** on the piano. Say the letter names aloud.

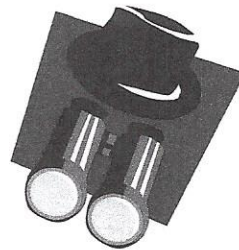
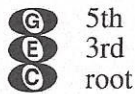
6. Begin on the highest white key (C) and play **minor 3rds DOWN** the keyboard. Think “three half steps” if you need help. You should land on the *lowest* A!



Major and Minor Triads

A triad is a 3-note chord built in **3rds**.
A triad can be major or minor.

The three notes of a major or minor triad are the **root, 3rd, and 5th**.



The Lost Chord Tones

Naming the Root, 3rd, 5th

- Name the chord tone that is missing from each triad: **root, 3rd, or 5th**.
- Then draw the *missing note* on the staff. (Remember to write the sharp or flat, if needed.)

Ex. **C**

a. missing 3rd

A **major 3rd** is at the *bottom* of a major triad.

Ex. **Fm**

b. missing 5th

A **minor 3rd** is at the *bottom* of a minor triad.

Am

c. missing 5th

D

d. missing 3rd
Did you include the sharp?

D \flat

e. missing 5th
Did you include the flat?

E

f. missing root

Gm

g. missing 3rd
Did you include the flat?

F \sharp

h. missing 5th
Did you include the sharp?

B \flat

i. missing 3rd

Cm

j. missing 5th

Em

k. missing 3rd

A \flat

l. missing root
Did you include the flat?



Close your eyes. Your teacher will choose several triads above to play with one of the following. Name the accompaniment pattern you hear.



blocked chord



broken chord



waltz chord



Alberti bass

The 12-bar blues can be shown like this:

$\overbrace{\text{bar 1}}^{\text{---}}$
 $\text{I} \quad | \quad \text{I} \quad | \quad \text{I} \quad | \quad \text{I} \quad |$
 $\text{IV} \quad | \quad \text{IV} \quad | \quad \text{I} \quad | \quad \text{I} \quad |$
 $\text{V} \quad | \quad \text{IV} \quad | \quad \text{I} \quad | \quad \text{I} \quad :||$
 $\underbrace{\text{bar 12}}^{\text{---}}$



The 12-Bar Blues

I, IV, V Chord Progression

1. Complete this 12-bar blues pattern by writing **triads** in the key of C.

I 2 - 3 - 4 I 2 - 3 - 4 I 2 - 3 - 4 I 2 - 3 - 4

5

IV 2 - 3 - 4 IV 2 - 3 - 4 I 2 - 3 - 4 I 2 - 3 - 4

9

V 2 - 3 - 4 IV 2 - 3 - 4 I 2 - 3 - 4 I 2 - 3 - 4

2. Write **Roman numerals** inside the boxes to complete the 12-bar blues pattern. (Cover up the top of the page.)

I	I	I	I
IV	IV	I	I
V	IV	I	I

Write the **letter names** of each chord (C, F, or G) for the 12-bar blues in the key of C major.

C	C	C	C
F	F	C	C
G	F	C	C



Can you memorize the Roman numerals for the 12-bar blues chord progression? Your teacher will play the **12-bar blues pattern**, stopping on any measure. Name the last harmony played: I, IV, or V?



The 1st Inversion Triad

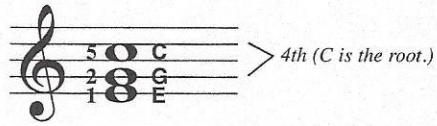
Study this example:

Root position



The root (chord name) is on the bottom.

1st inversion



The **3rd** is on the bottom. The root is the top note of the *interval of a 4th*.

1. Do the following for each triad:

- Shade the *root*, then name the root position triad.
- Next, draw the **1st inversion triad** and label the interval of a **4th** with a wedge (>). Shade the root once more.

Topsy-Turvy Triads



Ex.

a.

Triad name: Am 1st inversion

b.

G 1st inversion

c.

Em 1st inversion

d. *(Write the # again.)*

A 1st inversion

e. *(Write the b again.)*

Cm 1st inversion

f.

F# 1st inversion

g.

F 1st inversion

h.

Bb 1st inversion

i.

D 1st inversion

2. Now play each **root position** and **1st inversion** triad above.

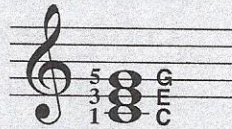
Hint: For the L.H. 1st inversion chords, use fingers **5-3-1**.

For the R.H. 1st inversion chords, use fingers **1-2-5**.

The 2nd Inversion Triad

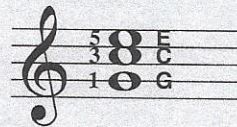
Study this example:

Root position



The root (chord name) is on the bottom.

2nd inversion



The 5th is on the bottom. The root is the top note of the *interval of a 4th*.

> 4th (C is the root.)

1. Do the following for each triad:

- Shade the *root*, then name the root position triad.
- Next, draw the **2nd inversion triad** and label the interval of a 4th with a wedge (>). Shade the root once more.

Upside-Down Triads

Ex.

a. Triad name: C 2nd inversion

b. F 2nd inversion

c. Dm 2nd inversion

d. G 2nd inversion

e. Am 2nd inversion

f. Em 2nd inversion

2. Follow the directions above and draw the 1st or 2nd inversion chords.

a. G 1st inversion

b. D 2nd inversion

c. Fm 1st inversion

d. Gm 1st inversion

e. A \flat 2nd inversion

f. A 2nd inversion

3. Play each root position and 1st or 2nd inversion triad above.

Hint: For the L.H. 2nd inversion chords, use fingers 5-2-1.

For the R.H. 2nd inversion chords, use fingers 1-3-5.



First name each key.
Then scan the music for **root position** and **1st inversion** triads.
Sightread each musical example at a moderately slow tempo.

Key of C Major/Minor (circle)

Petite Gavotte

a.

- Transpose to G major.
Remember the F#!

Key of D Major/Minor (circle)

Petite Waltz

b.

- Transpose to A minor.



Your teacher will play example a or example b.
Listen carefully! Then circle the example you heard.

1a.	2a.	3a.	4a.
or	or	or	or
b.	b.	b.	b.

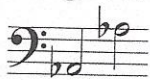
Extra Credit: Sightread each ear-training example for your teacher.

Review (UNITS 1-6)

- Write the correct answer in the blank for each "day of music."

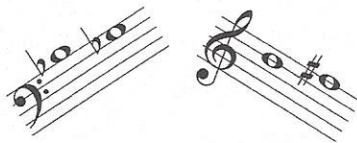
The 12 Days of Music

1. On the first day of music my teacher gave to me,



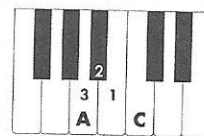
an octave
(interval name)
in a pear tree.

2. On the second day of music my teacher gave to me,



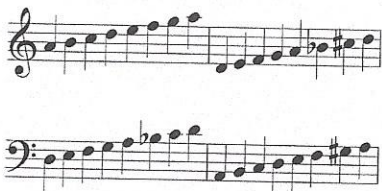
two major 3rds
(major or minor 3rds?)

3. On the third day of music my teacher gave to me,



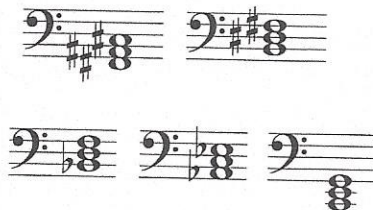
three half steps
(half or whole steps?)

4. On the fourth day of music my teacher gave to me,



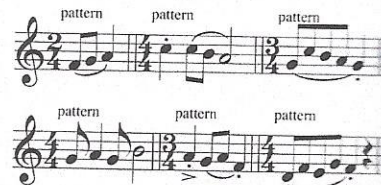
four minor scales
(major or minor scales?)

5. On the fifth day of music my teacher gave to me,



five major chords
(major or minor chords?)

6. On the 6th day of music my teacher gave to me,



six music motive (s)
(short musical patterns)

7. On the 7th day of music ... etc.



seven sequence (s)
(patterns repeated on another pitch)

8. On the 8th day ... etc.



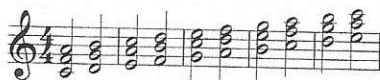
eight alberti basses
(accompaniment pattern)

9. On the 9th day ... etc.



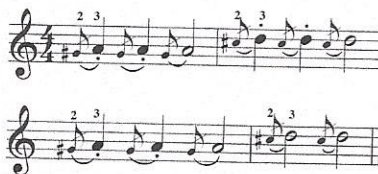
nine 1st inversions
(1st or 2nd inversions)

10. On the 10th day ... etc.



ten 2nd inversions
(1st or 2nd inversions)

11. On the 11th day ... etc.



eleven grace notes
(the smaller notes)

12. On the 12th day ... etc.



twelve chromatic scales
(name this scale)



Sixteenth (16th) Notes

1. • Tap and count each 16th-note pattern **three times** without stopping.

1 e + a
huck - le - ber - ry

1 (e) + a
rose gar - den

1 e + (a)
al - ley - cat

• Now *listen* as your teacher taps one of the three rhythms above.
Which rhythm did you hear? (Do this listening drill several times.)

Rhythm Words

2. Say aloud each word (or words) below, *listening* to the rhythm.
Then write the **16th-note pattern** from above that matches the sound.

a. **hockey stick**



rhythm:

(you write)

b. **train station**



rhythm:

c. **hot potato**



rhythm:

d. **birthday cake**



rhythm:

e. **cave dweller**



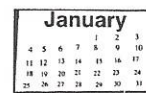
rhythm:

f. **parachute**



rhythm:

g. **January**



rhythm:

h. **spring vacation**

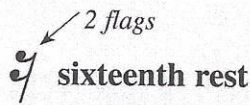
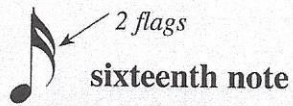


rhythm:

3. Think of your own word (or words) and write the matching **16th-note rhythm pattern**.

word(s) Mystery

rhythm:



Mystery Rhythms

- Write **1 e + a 2 e + a**, etc. under each beat.
- Tap the rhythm, counting aloud.
- Then link the **rhythm** to the **matching song title** with a connecting line.
(Your teacher may sing the opening measures of each song for you.)

Yankee Doodle

*Yankee Doodle went to town,
riding on a pony.*



Jingle Bells

*Jingle bells, jingle bells,
jingle all the way.*



London Bridge

*London bridge is falling down,
falling down, falling down.*



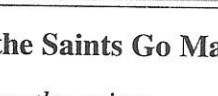
Twinkle, Twinkle Little Star

*Twinkle, twinkle little star,
How I wonder what you are.*



When the Saints Go Marching In

*Oh, when the saints,
go marching in.*




The Rhythm Pyramid

1. Choose from these notes to complete the pyramid.




whole note

- Write 2 notes that equal a .


These notes are called half notes.
(fill in)



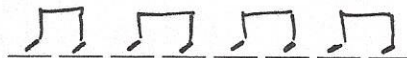
- Write 4 notes that equal a .


These notes are called Quarter notes.



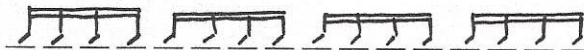
- Write 8 notes that equal a .
- Beam the notes in groups of 2.

These notes are called Eighth notes.



- Write 16 notes that equal a .
- Beam the notes in groups of 4.

These notes are called Sixteenth notes.



- 2.
- Set the metronome at $\text{♩} = 80$.
 - Tap the Rhythm Pyramid from the top to the bottom.
Hint: Tap the **16th notes** *lightly* to keep your wrist relaxed.
 - Can you tap the Rhythm Pyramid from the bottom to the top?

Write 16th-Note Rhythms

1. Fill up each box by writing rhythm patterns that use 16th notes.

Include patterns like these:



One measure in $\frac{4}{4}$

One measure in $\frac{3}{4}$

One measure in $\frac{2}{4}$

Ex.



Two measures in $\frac{2}{4}$

One measure in $\frac{3}{4}$



Two measures in $\frac{4}{4}$



2. Can you tap the rhythms you created on the closed keyboard lid?



Your teacher will choose a key on the piano and play either example a or example b.

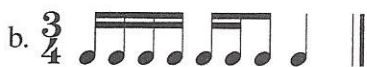
Listen carefully and circle the one you hear.



or

or

or



Extra Credit: Do this ear-training drill with your teacher as the student.

You tap either example a or example b on the closed keyboard cover.

Did your teacher select the correct rhythm? Have fun!

**REST
REVIEW**

whole rest



half rest



quarter rest



eighth rest



sixteenth rest



Gypsy Rhythm Camp

Metric Counting with 16th Notes

- Write the counts **1 e + a 2 e + a** for the *first* measure of each 16th-note rhythm pattern.
 - Then tap and count aloud.

a. ||

Ex. **1 e + a 2 e + a**

b. ||

1 + a 2 + a

c. ||

1 e + 2 e +

d. ||

(1) e + a (2) e + a

e. ||

1 e + 2 e +

- Can you tap rhythm **a** while your teacher taps rhythm **b**?
Try other combinations! Always give yourself one full measure that subdivides the beat.

Count-off: ||

Final Review (UNITS 1-7)

Complete each riddle by writing a **musical word** that you have learned in *Level 3B*.

The House of Riddles

1. What **interval** begins and ends with the *same* note name?

answer: octave

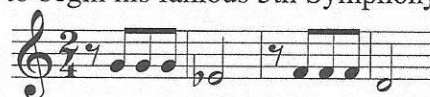
2. What tiny note is played quickly into the note that follows it?

answer: grace note

3. Which minor scale has **G#** as the *leading tone*?

answer: A harmonic minor

4. What two **intervals** did Beethoven use to begin his famous 5th Symphony?



answer: 3rd and 3rd

5. Which inversion has the **3rd** of the chord in the bass?

answer: the 1st inversion

6. What note has **two flags**?

answer: sixteenth note

7. Which form of the **minor scale** uses exactly the *same* notes as its relative major scale?

answer: natural minor scale

8. What minor scale has **D#** as the leading tone?

answer: e harmonic minor

9. Which **primary chord** is **major** in both a major and minor key?

answer: V

10. What is the name of the pianist who has completed *Level 3B Theory* and is ready to begin *Theory Level 4*?

answer: _____

(Turn the page upside down to check your answers.)

Congratulations!

1. octave 2. grace note 3. A harmonic minor 4. major 3rd and minor 3rd 5. 1st inversion 6. 16th note 7. natural minor scale 8. E minor 9. the V chord 10. your name