**GP660 PREPARATORY LEVEL**

**Fundamentals of Piano Theory seua was**

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Ooova wa AW WNN

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**REVIEW TEST**

**Unit 1 Note Values**

Stem

**Quarter Note O**

Note Head Note Head

Up Stem

Down Stem

A stem may go up or down on a note. Up stems go on the right side of the note head. Down stems go on the left side of the note head.

1. Draw up stems on these note heads.

2. Draw down stems on these note heads.

**p • •**

**•**

**•**

3. Draw four quarter notes with up stems.

4. Draw four quarter notes with down stems.

PODIO

Half Note d One half note equals two quarter notes. O

5. Draw four half notes with up stems.

6. Draw four half notes with down stems.

JODID pon0

G-600

**3**

**Dotted Half Note d.**

di = d

.

One dotted half note equals three quarter notes.

d.

The dot on the right side of the note head adds half of the value of the note.

1 d. =

1 a

1

+

7. Draw four dotted half notes with up stems.

8. Draw four dotted half notes with down stems.

IIDID POIDO

**Whole Noteo**

One whole note equals four quarter notes.

0

=

9. The whole note has no stem. Draw four whole notes.

20000

10. Write the names of these notes.

0

d

d.

*.*

quarter

11. Answer these questions by drawing the correct note.

1....-

doo ...

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Eighth Notes

One Eighth Notel

One eighth note equals half of a quarter note. J = 7

E

Flag

One eighth note has a flag on the stem. De Flag

12. Draw flags on these stems to form eighth notes.

Dood P P P P

**Two Eighth Notes**

Two eighth notes equal one quarter note.

Beam

The stems of two eighth notes are connected with a beam.

Beam

13. Draw beams to connect these pairs of notes to form two eighth notes.

en podpo

**Fou**

Four Eighth Notes .... Four eighth notes equal one half note. ....-d

**Notes**

Four e

h notes equal one half note.

Beam

The stems of four eighth notes are connected with a beam.

**Beam**

14. Draw beams on these groups of notes to form four eighth notes.

pppo ... pppp....

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5

Dotted Quarter Note One dotted quarter note equals three eighth notes.

The dot on the right side of the note head adds half of the value of the note.

15. Draw four dotted quarter notes, two with up stems and two with down stems.

ODIO

**Note Value Review**

16. Write the names of these notes.

d

-

-

17. Answer these questions by drawing the correct note.

- J

DIE

LLLL

1!

.

ee

5

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**Unit 2 The Staff**

**Lines and Spaces**

The staff has five lines and four spaces. The lines and spaces are numbered from the bottom to the top.

Lines

Spaces

-

4

---

esamp

3

2

-- I

1. Number the lines on this staff.

2. Number the spaces on this staff.

Notes are written on lines or in spaces.

Line Notes

Space Notes

Ꮎ

Ꮎ

Ꮎ

Ꮎ

ooo

3. Write L for the line notes and S for the space notes.

**Fooooooo**

pe

**Up Stems**

**Down Stems**

Notes on or above the third line have down stems. Notes below the third line have up stems.

2...

4. Draw stems on these note heads.

**See**

o

**o**

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**Clef Signs**

A clef sign is used at the beginning of each staff.

**Treble clef**

Drawing Treble Clef Signs 5. Trace these steps for drawing treble clef signs, then draw your own.

**Bass clef**

Drawing Bass Clef Signs 6. Trace these steps for drawing bass clef signs, then draw your own.

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**The Grand Staff**

The grand staff is formed by joining the treble staff and bass staff with a brace and a bar line.

**Brace**

**\* Bar line**

7. Trace these braces and bar lines to form grand staffs.

-

-

-

-

--

-

TT

+

free web

.

-

.

.

.

8. Draw braces and bar lines to form grand staffs.

Draw treble and bass clef signs.

-

.

TI

**Goitin**

**9**

Bar Lines Music on the staff is divided by bar lines into measures.

The end of a piece of music has a double bar line.

Bar Line

Bar Line

Double Bar Line

Bar Line

Measure

Measure

Measure

Measure

When dots are placed in front of a double bar line, it forms a repeat sign.

A repeat sign means to play the music again.

9. Draw bar lines to form measures on this grand staff. Draw a double bar at

the end of the grand staff. Add repeat dots to the double bar.

Double Bar Line

Bar Line

Bar Line

Bar Line

**Review of the Staff**

10. A staff has

lines and

-

spaces.

11. Notes are written on

or in

**11**

12. Notes written below the third line have

stems.

13. Notes written on or above the third line have

stems.

14.

This is a \_\_\_

clef. 15. 9: This is a \_

clef.

16. The grand staff is joined by a -

**and a**

and a

-

17. Bar lines divide music on the staff into

18. The end of a piece has a

1

19. : | This is a

sign.

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10

**Unit 3 Note Naming**

**Treble Clef Notes**

E-AA

**ГІГІТІП**

**Treble Clef Line Notes**

OO

**-**

1. Name these treble clef line notes.

o

2. Draw these treble clef line notes. Use wholes notes.

-

E

B

Middle C

G

F

D

**Treble Clef Space Notes**

**E**

oooo

3. Name these treble clef space notes.

4. Draw these treble clef space notes. Use half notes.

B

A

E

G

D

F

C

GP66

**Bass Clef Notes**

**IITTI UT IT**

**Bass Clef Line Notes**

Lo BD

**F**

**De o**

Loo

5. Name these bass clef line notes.

9:

A

6. Draw these bass clef line notes. Use quarter notes.

G

Middle C

D

F

A

TIN TITIL IT

2-AALO

**Bass Clef Space Notes**

**B**

***So oo***

7. Name these bass clef space notes.

E

8. Draw these bass clef space notes. Use whole notes.

AEG B F C

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12

**Naming Notes on the Grand Staff**

**III II II II II II**

3-AALT

للولعل له لعله لم اول لعله لله له EEG لطلع له لم له لللل

questo

eorano 0 OOO

9. Name these notes on the grand staff.

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**Drawing Notes on the Grand Staff**

10. Draw these LINE notes on the grand staff. Use half notes.

E

**F**

F

D

11. Draw these SPACE notes on the grand staff. Use whole notes.

(T)

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**Unit 4 Time Signatures and Rhythm**

The time signature is the two numbers written at the beginning of a piece.

. The top number tells how many beats are in each measure.

• The bottom number tells what kind of note gets one beat.

**Time Signature ?**

2 means two beats in each measure. 4 means the quarter note gets one beat. = 1 beat

= 2 beats

1. Clap and count this rhythm aloud.

*.*

*.*

d

d

d

ld.

**=**

*Count: 1*

*(continue counting)*

2. Write the counts under the notes. Clap and count aloud.

2.

**=**

.

.

.

21

3. Add bar lines to this rhythm.

Write the counts under the notes. Clap and count aloud.

.

**=**

dd dd

|

7. Write in the counts. Play and count aloud.

*(932*

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**Time Signature 3**

3 means three beats in each measure. 4 means the quarter note gets one beat. 0

= 1 beat

d = 2 beats

di = 3 beats

5. Clap and count this rhythm aloud.

...ld.

d

d

*Count: 1*

2

3

1

2

3

*(continue counting)*

6. Write the counts under the notes. Clap and count aloud.

ad o

ld d.

-

-

-

-

-

-

-

-

-

-

-

7. Add bar lines to this rhythm.

Write the counts under the notes. Clap and count aloud.

*....d*

—

—

—

—

*.*

8. Write in the counts. Play and count aloud.

-

-

-

-

-

*23*

I WIH

**+**

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**16**

Time Signature 4 means four beats in each measure. 4 means the quarter note gets one beat.

= 1 beat

2 beats

11 o ea

11

11

3 beats

4 beats

9. Clap and count this rhythm aloud.

4.dd dd. Jl.

*Count: 1*

2

3

4

1

*2*

3

4

*(continue counting)*

10. Write the counts under the notes. Clap and count aloud.

1. dd Id.

ld

le

11. Add bar lines to this rhythm.

Write the counts under the notes. Clap and count aloud.

1. Jodod

e

—

—

—

—

—

—

—

-

-

-

-

-

—

12. Write in the counts. Play and count aloud.

—

—

—

***(924***

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**Counting Eighth Notes**

Eighth notes may be counted by saying “and” after the number. 13. Clap and count this rhythm aloud.

4.

.

ld

mmmm

*Count: 1*

and

2

and

1 and

2

*and '(continue counting)*

14. Write the counts under the notes. Use a + sign for the word "and”.

Clap and count aloud.

1...........||

1\_+

2\_\_+

15. Add bar lines to this rhythm.

Write the counts under the notes. Clap and count aloud.

*4.*

d

d od

16. Write in the counts. Play and count aloud.

(292

-

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**18**

17. Clap and count this rhythm aloud.

*J*

...

5Jd. I

Count: 1 and 2 and 3 and

*(continue counting)*

2....

.....1

A group of four eighth notes may be joined with one beam.

1

and

2

and

3 and

1 and 2 and 3

and

18. Write the counts under the notes. Use a + sign for the word “and”.

Clap and count aloud.

i...oldd b

old. I

—

—

—

-

-

-

-

-

-

-

19. Add bar lines to this rhythm.

Write the counts under the notes. Clap and count aloud.

*.*

..

d

...

.

-

—

—

—

—

—

—

—

20. Write in the counts. Play and count aloud.

162

191

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**19**

21. Clap and count this rhythm aloud.

41

..

.

..

..

.

*Count: 1*

and

2

and

3 and 4

*and '(continue counting)*

22. Write the counts under the notes. Use a + sign for the word "and".

Clap and count aloud.

4......d

d

o

do

—

—

—

—

—

—

—

—

23. Add a bar line to this rhythm.

Write the counts under the notes. Clap and count aloud.

4.

d

I

...

-

-

-

24. Write in the counts. Play and count aloud.

(62

-

19:45

GP660

20

**Counting Dotted Quarter Notes and Eighth Notes**

The dotted quarter note is often followed by one eighth note..

A dotted quarter note and one eighth note equal two quarter notes.

or one half note...

Da

or one half note.

A dotted quarter note followed by one eighth note may be understood when seen as a tied note.

*Count: 1 and 2*

and

25. Write the counts under these notes. Clap and count aloud.

Play and count aloud.

*(Right Hand)*

*62*

HAI

1

+

2

*(Left Hand)*

2 AAA

*(Right Hand)*

64dorpedo

www

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**Upbeats**

An upbeat is the note or notes that come before the first full measure of a piece.

4. ld

do

4.1ld do

*Count: 4*

1

2

3

4

*Count:*

3

4

1

2

3

4

The measure with the upbeat (s) is incomplete. The missing counts are found in the last measure, which is also incomplete.

26. Clap and count these rhythms aloud.

1. d dod J 1..dold

. .. d. dood |

3

and

1

27. Play and count aloud.

*(Right Hand)*

5

*642*

*(Left Hand)*

*Speed*

*(Right Hand)*

67.

To

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**Rest Signs**

Rest signs are used in music for silence. These notes have rest signs of the same value.

Quarter Note

Half Noted Half Rest.

Quarter Rest

Quarter Rest

Eighth Note Eighth Resty

Whole Note o Whole Rest + (whole measure rest)

Half Rest

28. Draw each rest four times.

Quarter Rest

Half Rest

Whole Rest

Eighth Rest

29. Draw a rest to complete the correct number of beats in each measure.

Clap and count these rhythms aloud.

94,Les

6. $11 232

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**Matching and Crossword Puzzle**

Down

si

=

190.

si

ö

1. Draw a line to connect each sign with its term.

Across

repeat sign line notes half rest time signatures quarter note bass clef whole rest eighth notes grand staff space notes

mi

ö

ť

į

=

whole notes

treble clef

2. Write the term for each sign in this crossword puzzle.

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24

24

**Unit 5 Intervals**

An interval is the distance between two notes. Melodic intervals are two notes played one at a time. Harmonic intervals are two notes played at the same time.

2nds 2nds on the keyboard

2nds on the staff

**H00**

**po**

Melodic 2nds

Harmonic 2nds

F G

**F**

CD

2nds on the keyboard are from one white key to the very next white key. 2nds on the staff are from a line to the next space or a space to the next line.

**Melodic 2nds**

1. Draw a melodic 2nd up from each given note. Use quarter notes. Name each note.

---

-

-

-

-

-

-

2. Draw a melodic 2nd down from each given note. Use half notes. Name each note.

Harmonic 2nds 3. Draw a note above each given note to form harmonic 2nds. Use whole notes.

Name the notes.

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**25**

3rds 3rds on the keyboard

3rds on the staff

**2**

**Epos 8**

Melodic 3rds

Harmonic 3rds

FABD

3rds on the keyboard skip one white key.

3rds on the staff move from a space to the next space or a line to the next line. Melodic 3rds 4. Draw a melodic 3rd up from each given note. Use quarter notes. Name each note.

***27***

5. Draw a melodic 3rd down from each given note. Use half notes. Name each note.

—

—

Harmonic 3rds 6. Draw a note above each given note to form harmonic 3rds. Use whole notes. Name the notes.

PO

7. Name each interval (2nd or 3rd).

2200 8

— — — — —

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26

**4ths**

4ths on the keyboard

4ths on the staff

**TIN TRUIT**

Melodic 4ths

Harmonic 4ths

**E**

4ths on the keyboard skip two white keys. 4ths on the staff move from a space to a line or a line to a space, skipping one space and one line

Melodic 4ths 8. Draw a melodic 4th up from each given note. Use quarter notes. Name each note.

9. Draw a melodic 4th down from each given note. Use half notes. Name each note.

**Co**

- — — — — — — - Harmonic 4ths 10. Draw a note above each given note to form harmonic 4ths. Use whole notes. Name the notes.

9:

11. Name each interval (2nd, 3rd or 4th).

**oo**

+

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5ths 5ths on the keyboard

5ths on the staff

**HITTTTIT**

I

Melodic 5ths

Harmonic 5ths

**F**

5ths on the keyboard skip three white keys. 5ths on the staff move from a space to a space skipping one space, or a line to a line skipping one line.

**Melodic 5ths**

12. Draw a melodic 5th up from each given note. Use quarter notes. Name each note.

13. Draw a melodic 5th down from each given note. Use half notes. Name each note.

9:2

— — — - Harmonic 5ths 14. Draw a note above each given note to form harmonic 5ths. Use whole notes. Name the notes

?

11

15. Name each interval (2nd, 3rd, 4th or 5th).

prostre - - - - - -

-

-

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**Unit 6 Sharps, Flats, and Naturals**

Sharp Sign # A sharp sign before a note tells you to play the very next key higher.

Ice

BB#

Sharps are written on lines or in spaces.

1. Most sharps are black keys. There are two white key sharps. One is B#.

Name the other white key sharp.

2. Draw a sharp before each note below. Make sure the center of the sharp is in the same space

or on the same line as the note. Name each sharp note.

***o***

**10**

**A**

3. Name these sharp notes. Circle the ones that will be white keys.

#e

***A***

4. Draw these sharp notes on the staff. Use whole notes.

**10\_**

D# space

A# space

C# space

B# line

G# line

F# space

**E specie**

**D# line**

GPoon

**Flat Sign b**

A flat sign before a note tells you to play the very next key lower.

الله GCللله

Flats are written on lines or in spaces.

-De

5. Most flats are black keys. There are two white key flats. One is Cb.

Name the other white key flat..

6. Draw a flat before each note below. Make sure the center of the flat is in the same space or on

the same line as the note. Name each flat note.

A

Gb

7. Name these flat notes. Circle the ones that will be white keys.

**9 bo**

**bobo**

**B**

**ore**

-

-

—

—

—

8. Draw these flat notes on the staff. Use quarter notes.

**A**

**D:**

welke

*Eb*

Gb

besede

Вь

AЬ space

Db line

ple

Bile

Bb space

Bele

*Fb*

Alle

Ab line

space

line

**space**

space

GP660

30

**Natural Sign**

A natural sign before a note cancels any sharp or flat.

9 be to 109

**LILIT**

**Db**

| DL FHI

Naturals are written on lines or in spaces

Natural notes are always white keys.

9. Draw a natural before the second note in each measure below. Make sure the center of the

natural is in the same space or on the same line as the note. Name each note.

**beeht10**

To o

c

ch

-

-

-

970 bo pote e os

—

**— -**

**—**

a

-

—

-

10. Draw a natural before the second and fourth beat of each measure.

Play and name the notes.

2

1

3

4

1.

3

4

5

Arbe

**(234**

**3**

**4**

**2**

**1**

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**Accidentals**

Accidental is the name for any sharp, flat, or natural that appears in music. When an accidental appears in music, it lasts for an entire measure. The bar line at the end of a measure cancels the accidental.

Still F# F4

11. Circle the notes to be played sharp.

*22 $13, ore 9 000 euro p*

#

*pe pia*

12. Circle the notes to be played flat.

**-**

**-**

**If**

**Enharmonic Notes**

Notes that sound the same but are written differently are called enharmonic notes. Example: F# and Gb are the same key on the piano, but are written differently.

**#**

**UNIT**

C

13. Draw the enharmonic note for each given note. Name the notes.

95

he

the

#

---

—

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**Unit 7 Half Steps and Whole Steps Half Steps**

A half step is the distance from one key the very next key with no key between. Half steps can look three different ways on the keyboard:

**TITIE**

**white-black**

**black-white**

**white-white**

1. Draw a half step above each given note. Use whole notes. Name each note.

bo to o to

-

-

-

-

-

-

2. Draw a half step below each given note. Use half notes. Name each note.

9. be

Jeho

B

Bb

-

-

-

—

—

3. Circle the half steps in this melody. There are five. (The first is done for you.)

64

4. Name two half steps that are black-white. 1.5. Name two half steps that are white-black. 1.— to — 6. Name two half steps that are white-white. 1.\_ to — 7. Are there any half steps that are black-black? Circle your answer.

Is a 9.

2.\_ to - 2.

YES NO

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**Whole Steps**

A whole step is the distance from one key to the next key with one key between. Whole steps can look four different ways on the keyboard:

**THITII**

**white-white**

**black-black**

**LILLE**

**white-black**

**black-white**

8. Draw a whole step above each given note. Use whole notes. Name each note.

**who0bo**

Eb

F

9. Draw a whole step below each given note. Use quarter notes. Name each note.

2

.

C#

B

-

-

-

-

-

-

-

10. Circle the whole steps in this melody. There are four. 24

**Ho**

be

ci

11. Name two whole steps that are white-white. 12. Name two whole steps that are black-black.

si

1.— 1. \_

1.—

1. -

to — to to

to

5 5 55 |

ci

13. Name two whole steps that are white-black. 14. Name two whole steps that are black-white.

si

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**Unit 8 5-Finger Patterns and Triads Major 5-Finger Patterns**

Major 5-finger patterns have five notes formed in a pattern of whole steps and half steps.

The half step is between the 3rd and 4th notes of the 5-finger pattern.

**C Major 5-Finger Pattern**

CLETA

W = whole step W = whole step

H = half step

@oo

L

W WH W

A 5-finger pattern may begin on any note. The lowest note names the 5-finger pattern.

C Major

G Major

F Major

**II II III**

**IU II**

B

F G

C

CDEFG 6..00

LG ABCD

o 0 0 0 0

**Ꮎ**

**0**

**Ꮎ**

**Ꮎ**

**Ꮫ**

**oro obo**

D Major

A Major

E Major

HI HII

III I

II III

**F**

**#**

DE GALA B DE LE 3.000 , 0800" to 100 e

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1. Write letters on the keyboards to form Major 5-finger patterns. 2. Draw the notes on the staff. Use whole notes.

C Major

G Major

F Major

D Major

A Major

E Major

De

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*36*

**Minor 5-Finger Patterns**

To change a Major 5-finger pattern into a minor 5-finger pattern, lower the third note one half step.

**III**

**C Major 5-Finger Pattern**

**0**

**0**

**0**

**0**

**F**

**0**

G

**C minor 5-Finger Pattern**

90.

F

G

**taobod**

If the third note is a natural note, it will become a flat note. If the third note is a sharp note, it will become a natural note.

3. Draw the Major 5-finger patterns on the staff.

Draw the minor 5-finger patterns on the staff. Write letters on the keyboards to form minor 5- finger patterns.

C minor

C Major

C minor

G minor

G Major

G minor

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F minor

F Major

F minor

I

D minor

D Major

D minor

*2:*

A minor

A Major

A minor

E minor

E Major

E minor

**2:**

4. Name these 5-finger patterns.

.

**C Major**

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**Major Triads**

A triad is a three note chord. The 1st, 3rd, and 5th notes of a Major 5-finger pattern form a Major triad. The notes in a triad are called the Root, the 3rd, and the 5th.

G A B C D

Root Ğ

5. Study the example above and then follow these steps for completing the

Major 5-finger patterns and triads on the keyboards and staffs below.

a. Write the letters on the keyboards to form Major 5-finger patterns.

Circle the root, the 3rd, and the 5th in each Major 5-finger pattern.

b. Draw the Major 5-finger patterns on the staff. Use whole notes.

Color in the 1st, 3rd, and 5th notes with your pencil.

c. Draw the Major triad on the staff. Name the root, 3rd, and 5th.

C Major 5-Finger Pattern and Triad

5th

3rd

Root

G Major 5-Finger Pattern and Triad

5th 3rd Root

3rd

F Major 5-Finger Pattern and Triad

5th 3rd Root.

**GP**

39

D Major 5-Finger Pattern and Triad

-

*5th*

5th 3rd Root

A Major 5-Finger Pattern and Triad

5th\_ 3rd Root

E Major 5-Finger Pattern and Triad

E

5th 3rd Root \_\_

6. Name these Major triads.

1000

**C Major**

go

**8**

**8**

**88**

-

-

**8 588 A8 #8**

OOO

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**Minor Triads**

To change a Major triad into a minor triad, lower the 3rd one half step.

C Major

C Major 2 §

**UNIIT**

C minor

Cminor I

**II**

cello

TL

9: bg

ICT

| G

|

If the 3rd is a natural note, it will become a flat note.

If the 3rd is a sharp note, it will become a natural note.

F Major F minor

A Major A minor

A minor 18

**8**

Reminder: The bar line cancels any accidental in the measure before.

It is not necessary to draw the natural sign.

7. Draw these Major and minor triads

C Major

C minor

G Major

G minor

9

6.

D Major

D minor

A Major

A minor A minor

96.

E Major

E minor E minor

F Major

F minor F minor

96.

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8. Name these minor triads.

6

-

***9***

**g**

-

-

Triad Review 9. Draw these Major triads.

90.

C Major

G Major

F Major

D Major

A Major

E Major

C Major

G Major

F Major

D Major

A Major

E Major

10. Draw these minor triads.

96.

C minor

G minor

F minor

D minor

A minor

E minor

C minor

G minor

F minor

D minor

A minor

E minor

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**Unit 9 Tetrachords and Major Scales**

A tetrachord is a group of four notes formed in a pattern of whole steps and half steps.\* The pattern for a Major tetrachord is whole step - whole step - half step (W- W - H).

C Major Tetrachord

G Major Tetrachord

poo

**- Leo00**

**0**

**o**

WW H

W

W

H

Major scales can be formed by joining two tetrachords.

• The 1st tetrachord is called the tonic tetrachord.

• The 2nd tetrachord is called the dominant tetrachord.

• The two tetrachords are joined by a whole step.

**C Major Scale**

geo

Tonic Tetrachord

Dominant Tetrachord

ooooo W W H W W W H.

Drawing Major Tetrachords and Scales 1. Draw each Major tetrachord. Then, draw the Major scale by joining the tetrachords.

(The first note of each tetrachord and scale is drawn for you.)

Tetrachord

G Major Tetrachord

C Major Tetrachord 90

C Major Scale

\* The first four notes of a Major 5-finger pattern form a Major tetrachord.

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G Major Tetrachord

D Major Tetrachord

*9o*

G Major Scale

-

Tetrachord

C Major Tetrachord

**0.**

90.

F Major Scale

2. Add the correct sharp to make this a G Major scale. Circle the half steps.

***6***

3. Add the correct flat to make this an F Major scale. Circle the half steps.

*BA*

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**Unit 10 Key Signatures**

The key signature is the sharps or flats at the beginning of each staff. It tells you:

• notes to be sharp or flat in a piece, and

• the tonic note, or key, of the piece.

**Major Key Signatures**

C Major No Sharps or Flats

G Major One Sharp

F Major One Flat

26.

2

1. Name these Major key signatures.

1977

2. Draw these key signatures in both clefs.

\_\_\_

F Major

**C Major**

**G Major**

**GP66**

45

.

.

.

..

3. Name the key signature for each example. Circle notes to be played sharp or flat.

Play each example.

Key of

)

(41 (93

n|中|||

Key of

,1,11,1,其

(1

(少至一

Key of

,,,,,

| 1,3,4

(2)

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お

Minor Key Signatures Each Major key signature has a relative minor key signature with the same sharps or flats.

A minor No sharps or flats (Relative to CMajor)

E minor One sharp (Relative to G Major)

D minor One flat (Relative to F Major)

4. Name these minor key signatures.

5. Draw these key signatures in both clefs.

TE。

・

**る・**

リ

**ダ**

**D minor**

**A minor**

**E minor**

47

6. Three of these melodies are in Major keys and three are in minor keys.

Determine which ones are Major and which are minor. Name each key signature. Key of

11,00

Key of

23B

Key of

41....

,

Key of

941

,

Key of

leger god

Key of 23

9, en som

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**Unit 11 Signs and Terms**

Dynamics Dynamic signs tell how loud or soft to play.

**TERM**

**SIGN**

**MEANING**

piano

soft

R

$

forte

loud

mezzo piano

medium soft

mezzo forte

***mf***

medium loud

crescendo (cresc.)

S

gradually louder

diminuendo (dim.)

gradually softer

1. Write the term and sign after the meaning.

**MEANING**

**SIGN**

**TERM**

soft

loud

medium soft

medium loud

gradually louder

-

gradually softer

-

**GP**

Tempo Tempo marks tell how fast or slow to play.

**TERM**

**MEANING**

allegro

fast (also means cheerful, happy)

allegretto

somewhat fast (slower than allegro)

andante

walking tempo (flowing)

andantino

slightly faster than andante

con moto

with motion

lento

slow

moderato

moderately

**Changing Tempo**

a tempo

return to the original tempo

ritardando (rit.)

gradually slower

2. Write the term after the meaning.

**MEANING**

**TERM**

fast (also means cheerful, happy) somewhat fast (slower than allegro) walking tempo (flowing) slightly faster than andante

with motion

slow

moderately

return to the original tempo gradually slower

GP660

**50**

Articulation Articulation signs tell how to touch and release keys.

**TERM SIGN MEANING**

-

accent

strong emphasis

legato

smooth, connected

staccato

short, detached

tenuto

hold full value; slight emphasis

3. Write the term and sign after the meaning

**MEANING TERM\_\_**

short, detached

**SIGN**

smooth, connected

strong emphasis

hold full value; slight emphasis

Character or Style These words help establish feeling, mood, or performance style.

**TERM**

**MEANING**

cantabile

in a singing manner

dolce

gently, sweetly

4. Write the term after the m

**MEANING**

**TERM**

in a singing manner

gently, sweetly

**GP660**

51

**More Signs and Terms**

D. C. al Fine D. C. is the abbreviation for Da capo, which means from the head. In music, D. C. means to play again from the beginning. Fine means end.

Play both lines of music, then go back to the beginning and play to the fine, without the repeat.

*r.h.4*

*Fine*

*D.C. al fine*

9:

*1.h. 2*

Fermata A fermata sign means to hold a note longer than its time value.

**5**

8

**Slur**

A slur is a curved line over or under two or more notes that are to be played legato. Legato means to play smooth, connected.

***PET***

**ih**

24 AAA

***re***

*Tie dld*

A tie is a curved line that connects notes on the same line or space.

first note and hold it for the value of both notes.

84 10

GP660

52

**Matching and Crossword Puzzle**

Down

Down

1. Draw a line to match each item with the correct answer.

Across

Answers legato Major triad

6. 2 to be

-1.6

2.899

tie

-

8. fast (also: happy, cheerful)

enharmonic notes

natural sign

6

**#**

3. smooth, connected

half step

andante

11. The distance between two notes.

allegro

=

89 8 B

key signatures

interval

5. walking speed (flowing)

forte

14. soft

&

7. medium soft

ABCDE

piano

ū

8

15. somewhat fast

10. gradually softer

CDEFG

F Major scale

16.8200000400

13. loud

diminuendo

flat sign

19. Major 5-finger Pattern

17. minor 5-finger pattern

**staccato**

allegretto

**#**

21. b

*тр*

18. #

G Major scale

I.

22. short, detached

sharp sign

20. 6.90 200009

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2. Write the answers in this crossword puzzle.

t

"I" | TH

OUT

MUUT

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**Unit 12 Transposing**

To transpose music, play the same pattern of intervals beginning on a different note.

This melody uses the notes of the C Major 5-finger pattern.

62T

Here is the same melody transposed to the G Major 5-finger pattern.

1. opper CAP

1. Begin on F and transpose the melody to the F Major 5-finger pattern.

*64.*

This melody uses the notes of the G Major 5-finger pattern.

*94 Pro*

2. Begin on D and transpose the melody to the D Major 5-finger pattern.

GP66

55

This piece uses the notes of the A minor 5-finger pattern.

(8

(6.

(24.

3. Transpose to the C minor 5-finger pattern.

LI

1940

This piece uses the notes of the G Major 5-finger pattern.

.

, outlet

4. Transpose to the F Major 5-finger pattern.

162.

1919

GP660

se

56

**Unit 13 Ear Training**

Listen as your teacher plays one interval from each pair. Circle the one you hear.

,

9

=

0

**0**

**---**

°

0

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-

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9

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-

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Ꮎ .

Listen as your teacher plays a Major or minor 5-finger pattern. Circle the one you hear.

0

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$

" Ꮎ

0

o Ꮎ Ꮎ Ꮎ " o po Ꮎ

Ꮎ 0 °

Ꮎ

ᎦᎾ -o Ꮎ 9 , 10 0 9

, oto o " ,

0 9 0

•

=8•

**be 0 . e po 2Ꮎ 0**

**.**

**to Ꮎ 0**

**0 Ꮎ 0**

.

GᏢ660

*57*

Listen as your teacher plays a Major or minor triad. Circle the one you hear.

**13.**

89#

000

**16.**

**9:58**

000

**88 9: 868**

Listen as your teacher plays one melody from each pair. Circle the one you hear.

82 LEI 67.ppled

&11..

61. Pipped

Listen as your teacher taps one rhythm from each pair. Circle the one you hear.

**21.**

dod ludd

...ldl

w

|

addold

*o*

ld

|

GP660

**58**

*Unit 14 Sight Reading*

The best way to become a good sight reader is to read new music every day. 1. Before you sight read, look through the entire piece and observe:

• key signature

• time signature

• clef signs

• dynamics

• accidentals

• slurs, ties, staccatos, accents, etc.

• rhythmic and melodic patterns

2. Find the first note and finger number for each hand. 3. Play slowly.

• Use a metronome to keep a steady beat.

• Count one measure aloud before you begin to play.

• Continue to count aloud as you play.

4. Keep your eyes on the music.

• Avoid looking up and down from the music to your hands.

• Look ahead to see what is next.

5. Keep going, even if you make some mistakes: avoid going back to fix anything.

**Allegro**

(627,7

***mp***

After you sight read: 1. Evaluate your playing

• Were the notes and rhythm correct?

• Were the dynamics and articulation markings clear and distinct?

• Did the music continue to move forward as you maintained a steady beat? 2. Sight read the music again.

• Concentrate on correcting any previous mistakes.

• Set a goal for a perfect performance by the third reading.

**GP660**

**59**

**Andantino**

"

**-**

**...........**

**-...**

**-**

**--**

**Allegretto**

***mp***

*mp*

1' ,

ਦੇਵੀ ਨੂੰ ਇਸ

**Cantabile**

ਜੇ

**---**

**---------**

--

-

-

-

**Con moto**

1

**ਹਨ :**

|

**\* 40**

GP660

60

**Review Test**

1. Name these notes.

d

.

do

This is a

\_

.

3.

This is a This is a \_

4. Bar lines divide music on the staff into

5. Write the letter name of each note.

-

6.

2 means

A20

This is a

This is a \_

4 means

A means

7. Write the counts under these notes.

I

Id 1.10. odd ld. 1...0ld. od old do.l.

4

**GP660**

**61**

8. Draw a note in the box below the rest which has the same value.

9. Write in the counts.

. Sald

Del

10. Name these melodic intervals.

16 17p

102

11. Name these harmonic intervals. 20088

—

—

-

12. Name these signs.

13. Draw these notes. Use whole notes.

**#**

**F#**

**Bb**

14. Draw the enharmonic note for each given note. Name each note.

—

— — — — 15.Write W for whole step and H for half step.

—

—

—

. Ho

o o

o o Teo

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62

16. Name these 5-finger patterns.

obe

PA

17. Draw these 5-finger patterns.

G Major

E minor

-

A Major

G minor

18. Name these triads.

**og**

---

-

19. Draw these triads.

5:

A minor

C minor

F minor D Major E minor G Major 20. Add the correct sharp or flat to form these Major scales.

**AO**

G Major

G Major

o o o o

**0**

F Major

F Major

bo o o o o o

ooo

-

-

21. Name these key signatures.

Major

Neben

*de*

m

Major

minor

Modern

Major

minor

Modern

minor

**GP660**

**€**

**3**

22. Draw lines to match the terms with the signs.

accent

Toc

tie

repeat

fermata

**9**

slur

o

tenuto

9.

23. Write the term for each meaning.

loud

gradually slower

smooth, connected

-

moderately

gently, sweetly

medium soft

walking speed

somewhat fast

24. Write the terms for these signs.

25. What does D. C. al Fine mean?

26. Write the meaning for each term.

crescendo

diminuendo

cantabile

allegro

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27. Study this music and answer the questions below.

**Andante**

**5**

(

*d, ..*

*mf*

1

2

3

-

a. What is the key of the piece? b. How many beats are in each measure? c. What kind of note gets one beat? d. What is the tempo marking? e. What is the meaning of andante? f. What does mf mean? g. Name the circled interval in measure 3. h. Name the circled interval in measure 4. i. How many eighth notes are in the treble clef ? j. How many beats will the C receive in measures 2 - 3? k. What is the curved line in measure 1 called?

What does this sign mean? 1. Name the sign under the G in measure 4.

What does this sign mean?

28. Transpose this melody to the D Major 5-finger pattern.

**62**

GP660

**ABOUT THE AUTHORS**

Keith Snell teaches preschool through advanced students in his private studio in California. He has trained students who have been accepted at the nation's leading conservatories and prepared avocational students for a lifetime of music enjoyment. His students participate regularly in recitals, auditions, festivals and contests. Keith received his B.M. and M.M. in Piano Performance from the University of Southern California where he was a piano student of John Perry and a pedagogy student of Marienne Uszler. He made his London debut in 1984 as winner of the Joanna Hodges International Piano Competition. Keith subsequently signed with Columbia Artist Management and recorded for Virgin Records thereby establishing a first-class performing career appearing as recitalist, in chamber music, and as a soloist with distinguished orchestras. Keith brings his experience as both a pianist and teacher to his work for the Neil A. Kjos Music Company. He is editor of the highly acclaimed Neil A. Kjos Master Composer Library, and Producer for Academy Records Piano Literature Recordings.

Martha Ashleigh teaches piano, music theory, Advanced Placement Theory and composition in her private studio in California. She is a faculty member of Modesto Junior College where she teaches piano, music theory and music appreciation. Her students are consistent regional and state competition winners in both piano and composition. Martha is an active member of the Music Teachers Association of California. She has served on the Certificate of Merit Council for the MTAC since 1991 and became state coordinator for the MTAC Certificate of Merit student evaluation program in 1996. Martha received her B.S. degree from the University of California, Los Angeles, and her M.A. degree in music and education with an emphasis in composition from California State University, Stanislaus.

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