



PIANO THEORY

ANSWER KEY

Student answers are in **red**.

Teacher examples are in **blue**.

ISBN 978-1-4768-0611-2



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To the Student

I wrote these books with you in mind. As a young student I often wondered how completing theory workbooks would make me a better musician. The theory work often seemed separate from the music I was playing. My goal in *Essential Elements Piano Theory* is to provide you with the tools you will need to compose, improvise, play classical and popular music, or to better understand any other musical pursuit you might enjoy. In each “Musical Mastery” section of this book you will experience creative applications of the theory you have learned. The “Ear Training” pages will be completed with your teacher at the lesson. In this series you will begin to learn the building blocks of music, which make it possible for you to have fun at the piano. A practical understanding of theory enables you to see what is possible in music. I wish you all the best on your journey as you learn the language of music!

Sincerely,
Mona Rejino

To the Teacher

I believe that knowledge of theory is most beneficial when a concept is followed directly by a musical application. In *Essential Elements Piano Theory*, learning theory becomes far more than completing worksheets. Students have the opportunity to see why learning a particular concept can help them become a better pianist right away. They can also see how the knowledge of musical patterns and chord progressions will enable them to be creative in their own musical pursuits: composing, arranging, improvising, playing classical and popular music, accompanying, or any other.

A free download of the *Teacher’s Answer Key* is available at www.halleonard.com/eepttheory4answer.

Acknowledgements

I would like to thank Hal Leonard Corporation for providing me the opportunity to put these theoretical thoughts down on paper and share them with others. I owe a debt of gratitude to Jennifer Linn, who has helped with this project every step of the way. These books would not have been possible without the support of my family: To my husband, Richard, for his wisdom and amazing ability to solve dilemmas; to my children, Maggie and Adam, for helping me think outside the box.

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UNIT 1

REVIEW









1. Write the number of beats each note or rest receives in $\frac{4}{4}$ time.

$\text{J} = 2$ $\text{z} = 1$ $\text{o} = 4$ $\text{—} = 2$ $\text{JJ} = 1$
 $\text{J.} = 3$ $\text{—} = 4$ $\text{J} = \frac{1}{2}$ $\text{J} = 1$ $\text{z} = \frac{1}{2}$

2. Draw these notes or rests in the boxes.

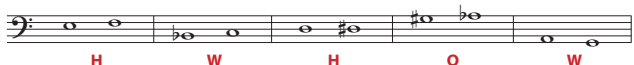
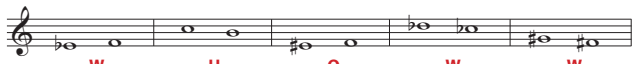
quarter note =  whole note = 
dotted half note =  half note = 
whole rest =  eighth rest = 
eighth note =  half rest = 
quarter rest =  two eighth notes = 

3. Write the counts under each measure in the examples below. *The first measure is done for you.* Clap and count each rhythm aloud.

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

4

4. In the blanks below the staff, name the distance between each pair of notes. Use **W** for whole step, **H** for half step, and **O** for no step (enharmonic).


H W H O W

W H O W W

5. Circle the two notes that form a half step in each example.

6. Circle the two notes that form a whole step in each example.

7. Two Major 5-finger patterns and triads are given below. In the blank staff, write the corresponding minor 5-finger pattern and triad. *Lower the third note one half step.*

D Major 5-Finger Pattern Triad




D minor 5-Finger Pattern Triad



F Major 5-Finger Pattern Triad



F minor 5-Finger Pattern Triad

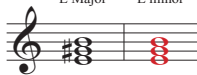
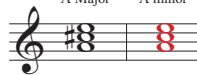
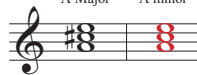



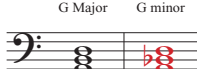
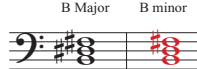

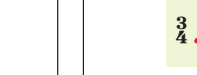




5

8. Complete the Major and minor 5-finger patterns on each staff. Mark the half steps with a curved line. *The half step is between notes 3 and 4 in a Major 5-finger pattern. The half step is between notes 2 and 3 in a minor 5-finger pattern.*

B Major  B minor 
E \flat Major  E \flat minor 
C Major  C minor 
B \flat Major  B \flat minor 

9. Six Major triads are given below. Fill in the second measure with the minor triad. *Lower the 3rd one half step.*

E Major E minor A Major A minor C Major C minor
     
G Major G minor B Major B minor B \flat Major B \flat minor
     

6

UNIT 2

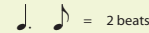
Rhythm and Upbeats

 A **DOTTED QUARTER NOTE** = 1-1/2 beats of sound

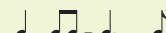
A dot after a note adds half the value of the note.



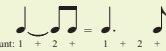
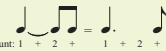
The dotted quarter note is usually followed by a single eighth note.

 = 2 beats

A dotted quarter note is equal to a quarter note tied to an eighth note.






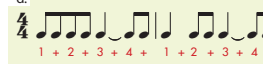


The tied eighth note is replaced by the dot.

 = 
Count: 1 + 2 + 1 + 2 +

1. Rewrite these rhythms by replacing  with . *The first one is done for you.*

Write the counts under each rhythm, then clap and count each rhythm aloud.

a. $\frac{4}{4}$  ||
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
b. $\frac{2}{4}$  ||
1 + 2 + 1 + 2 +
c. $\frac{4}{4}$  ||
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
d. $\frac{2}{4}$  ||
1 + 2 + 1 + 2 +
e. $\frac{3}{4}$  ||
1 + 2 + 3 + 1 + 2 + 3 +
f. $\frac{4}{4}$  ||
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

7

2. Write the correct time signature in the boxes for each rhythm below. Choose from $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$.

3/4 . . | . . | 4/4 8 8 . . | 8 8 8 8 . . ||

2/4 . . | . . | 3/4 8 8 . . | . . | 8 8 ||

4/4 8 8 . . | . . | 2/4 . 7 | . 7 ||

3. Add the missing bar lines to the rhythms. Write the counts below each measure. Choose one key on the piano and play each example while counting aloud.

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

4. Draw a line connecting the boxes that have the same number of beats.

The diagram shows three musical phrases on the left and three on the right, connected by three red lines that cross each other, illustrating a non-local dependency.

- Left phrase 1: Quarter note, eighth note, eighth note, quarter note.
- Left phrase 2: Quarter note, eighth note, eighth note, quarter note.
- Left phrase 3: Quarter note, eighth note, eighth note, quarter note.
- Right phrase 1: Quarter note, eighth note, eighth note, quarter note.
- Right phrase 2: Quarter note, eighth note, eighth note, quarter note.
- Right phrase 3: Quarter note, eighth note, eighth note, quarter note.

The red lines connect the first phrase on the left to the second phrase on the right, the second phrase on the left to the third phrase on the right, and the third phrase on the left to the first phrase on the right, forming a cycle that crosses itself.

An **UPBEAT** is one or more notes that come before the first full measure of a piece.

When a piece begins with an upbeat (pick-up notes), the missing beats are found in the last measure. Add the upbeat to the beats in the incomplete last measure to make one full measure.

3/4

2 3 | 1 2 3 | 1 - 2 3 | 1 - 2 3 | 1

4/4

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

5. Write the correct time signature in each box. Write the counts under each measure. Play each melody, repeating it once.

The image displays three musical staves, each representing a different time signature: 3/4, 4/4, and 2/4. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is indicated in a yellow box at the start of each staff.

- Staff 1 (3/4):** The time signature is 3/4. The music consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are grouped into measures of 3/4. The fingerings are: 3, 1-2, 3, 1, 2, 3, 1-2-3, 1-2.
- Staff 2 (4/4):** The time signature is 4/4. The music consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are grouped into measures of 4/4. The fingerings are: 2, 3, 4, 1-2-3-4, 1, 2, 3, 4, 1-2-3-4, 1.
- Staff 3 (2/4):** The time signature is 2/4. The music consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are grouped into measures of 2/4. The fingerings are: 2 +, 1 +, 2 +, 1 +, 2 +, 1 +, 2 +, 1 +.



MUSICAL MASTERY



Ear Training



1. You will hear four measures of rhythmic dictation. Fill in the blank measures with the rhythm you hear. *Accent the first note of each measure. Play in two-measure segments, if needed.*



[illegible]

2. You will hear one rhythm from each pair. Circle the rhythm you hear.

1.  or 

2.  or 

3.  or 

4.  or 

3. You will hear four measures of melodic dictation using notes from the C Major 5-finger pattern. Fill in the blank measures with the rhythms and pitches you hear. *After playing the entire example, you may separate into smaller segments. Exp. – Play the first two measures, then begin with the last note in measure 2 and play to the end.*

4. The first example in each pair is Major. The second example in each pair is minor. Circle the one you hear.

3. Trace three C's in different octaves.

Draw three B's in different octaves.

Draw three A's in different octaves.

Draw three D's in different octaves.



Draw three F's in different octaves.

Draw three G's in different octaves.

Draw three E's in different octaves.

4. In each example, fill in the blanks to spell a word.

Three musical staves are shown, each with a treble clef. The first staff contains the notes D4, E4, E4, and D4. The second staff contains the notes B3, A3, and G3. The third staff contains the notes B3, A3, G3, G3, A3, G3, and E4. Below each staff, the corresponding letter names are written in red capital letters.

The musical notation shows three staves. The first staff is a bass clef with notes E, G, G and a treble clef with notes B, E, A, D. The second staff is a treble clef with notes B, E, A, D. The third staff is a bass clef with notes F, A, D, E. The notes are written in a simple, clear style with stems and beams.

Reading Mastery

1. Play the three musical excerpts below, then answer the questions.

1. G Major Pattern



2. E Minor Pattern



3. F Major Pattern



- Which melody begins with an upbeat? **3**
- Which melodies have an interval of a 5th? **1, 2 and 3**
- Which melodies have an interval of a 3rd? **1 and 3**
- Which melodies use the dotted quarter/eighth note rhythm? **1 and 2**
- Which melodies use ledger lines? **1 and 3**
- Can you name any of the musical excerpts? (*Answers at the bottom of page)
1. Jingle Bells 2. Scarborough Fair 3. My Dreydl

2. Transpose each melody above to another pattern. Choose from these 5-finger patterns:

C Major D Major A Major F minor G minor

* 1. Jingle Bells 2. Scarborough Fair 3. My Dreydl

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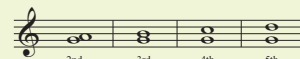
Intervals

An **INTERVAL** is the distance between two keys or notes.

MELODIC INTERVALS are two notes played separately to make a melody.



HARMONIC INTERVALS are two notes played together to make a harmony.



1. In the box below each pair of notes, name the interval. In the blank, label the interval either melodic or harmonic.



4th

3rd

5th

2nd

4th

melodic

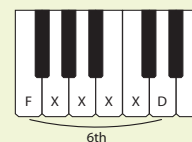
harmonic

melodic

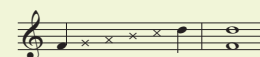
harmonic

harmonic

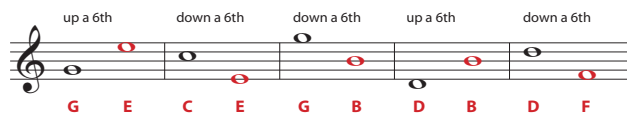
On the keyboard, an interval of a 6th skips four keys.



On the staff, an interval of a 6th skips four notes.

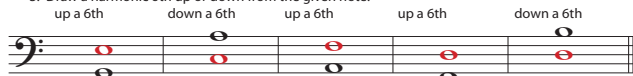


2. Draw a melodic 6th up or down from the given note. Name each note.

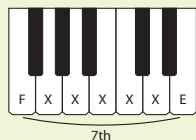


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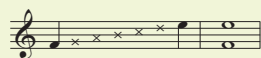
3. Draw a harmonic 6th up or down from the given note.



On the keyboard, an interval of a 7th skips five keys.



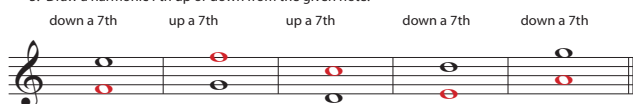
On the staff, an interval of a 7th skips five notes.



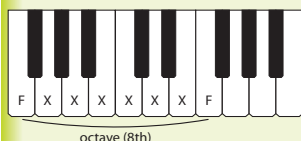
4. Draw a melodic 7th up or down from the given note. Name each note.



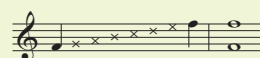
5. Draw a harmonic 7th up or down from the given note.



On the keyboard, an interval of an octave (8th) skips six keys.

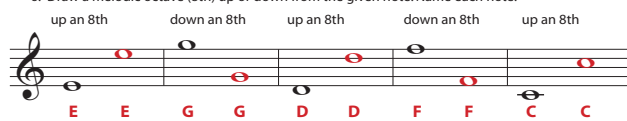


On the staff, an interval of an octave (8th) skips six notes.

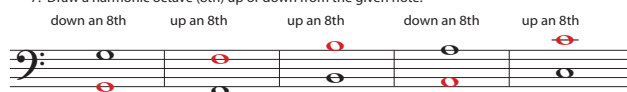


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6. Draw a melodic octave (8th) up or down from the given note. Name each note.



7. Draw a harmonic octave (8th) up or down from the given note.



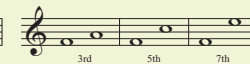
Intervals that move from **line to space** or **space to line** are always even numbers: 2nds, 4ths, 6ths or 8ths

Intervals that move from **line to line** or **space to space** are always odd numbers: 3rds, 5ths or 7ths

Even



Odd



8. In the box below each note, write L for line note and S for space note. In the blank, name the interval.



9. Name each interval (6th, 7th or 8th).



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UNIT 5

Major Scales

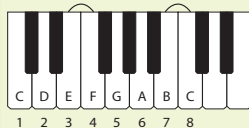
A **MAJOR SCALE** is made up of eight consecutive notes (scale degrees) arranged in the following pattern of whole steps and half steps:

1 W 2 W 3 H 4 W 5 W 6 W 7 H 8

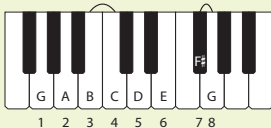
The half steps are between scale degrees 3-4 and 7-8.

The first note of a scale is called the **keynote** or **tonic**.

C MAJOR SCALE



G MAJOR SCALE



1. Complete the C Major scale. Mark the half steps with a curved line.



2. Complete the G Major scale. Mark the half steps with a curved line.



3. Add the correct sharps to form a D Major scale. Use the Major scale pattern: W W H W W H. Mark the half steps with a curved line.



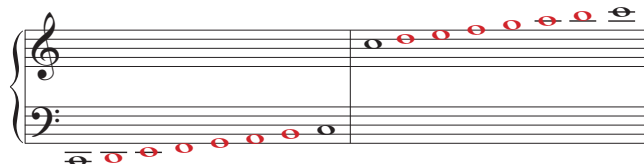
4. Add the correct flat to form an F Major scale. Mark the half steps with a curved line.



5. Add the correct flat to form a Bb Major scale. Mark the half steps with a curved line.



6. Complete the C Major scale in the two octaves given on the grand staff. The first and last notes of each scale are written for you.



7. Complete each Major scale in the two octaves given on the grand staff. Add accidentals where needed.

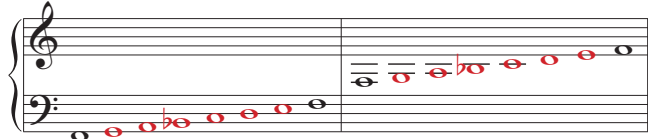
G Major Scale



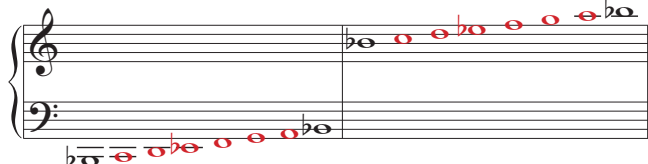
D Major Scale



F Major Scale



Bb Major Scale



8. Fill in the blanks with the correct number.

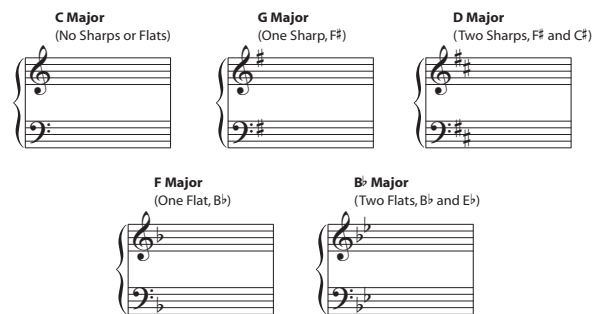
- The C Major scale has 0 sharp(s) and 0 flat(s).
- The G Major scale has 1 sharp(s) and 0 flat(s).
- The D Major scale has 2 sharp(s) and 0 flat(s).
- The F Major scale has 0 sharp(s) and 1 flat(s).
- The Bb Major scale has 0 sharp(s) and 2 flat(s). Both Bb's count as one flat.

UNIT 6

Key Signatures

To make reading and writing music easier, the sharps or flats of the scale are written at the beginning of each staff. The **KEY SIGNATURE** tells you which notes are to be played sharp or flat throughout the piece.

The key signatures of the scales you already know are:



1. Fill in the blanks with the correct answer.

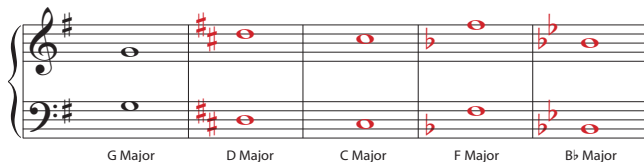
- The key signature of F Major has one flat, Bb.
- The key signature of Bb Major has two flats, Bb and Eb.
- The key signature of G Major has one sharp, F#.
- The key signature of D Major has two sharps, F# and C#.
- The key signature of C Major has no sharps and no flats.

2. Name the Major key signatures.



B \flat Major D Major F Major G Major

3. Draw the key signature named below each measure in both clefs. Then draw the tonic (key-note.) The first one is done for you.



4. In the following musical examples:

- Circle the notes to be played sharp or flat.
- Name the key signature.
- Play the music.

Key of F Major



Key of D Major



Key of G Major



Key of B \flat Major



Key of C Major



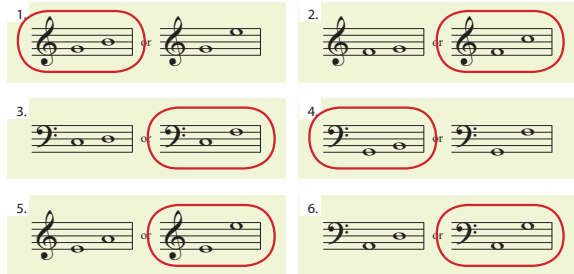
MUSICAL MASTERY

Ear Training

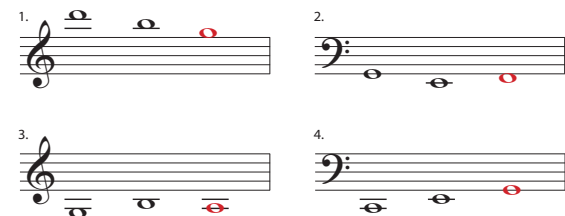
1. You will hear four measures of rhythmic dictation. Fill in the blank measures with the rhythm you hear.



2. You will hear six intervals. Circle the interval you hear from each pair.



3. You will hear three notes in each group. The first two notes are given. Write the missing third note in each measure. It will be a 2nd or 3rd lower or higher than the last note given.



Term Quiz

1. Mark each statement as either true or false.

- False** a. The interval of a 6th skips five keys on the keyboard.
- True** b. ♩ equals two beats.
- False** c. An upbeat comes after the first full measure of a piece.
- False** d. Intervals that move from line to line or space to space are always even numbers.
- True** e. The key signature tells which notes to play sharp or flat throughout a piece.
- True** f. In a Major scale, the half steps are between scale degrees 3-4 and 7-8.
- True** g. An interval of an octave skips six keys on the keyboard.

2. Fill in the blank with the correct number or letter.

- The key signature of D Major has 2 sharps.
- The third note of the F Major scale is A.
- The key signature of B \flat Major has 2 flats.
- The C Major scale has 0 sharps and flats.
- The F Major scale has one flat.
- Every Major scale has 2 half steps.
- The tonic of a G Major scale is G.
- The root of a C Major triad is C.
- The third of a D minor triad is F.
- The fifth of a B \flat minor triad is F.

UNIT 7

Musical Signs and Terms

An asterisk (*) indicates words that are new to this book.

DYNAMIC signs tell how soft or loud to play the music.

Italian Name	Sign (Symbol)	Meaning
pianissimo	<i>pp</i>	very soft
fortissimo	<i>ff</i>	very loud
crescendo (cresc.)		gradually louder
decrescendo or diminuendo (dim.)		gradually softer

TEMPO marks tell what speed to play the music.

Italian Name	Meaning
ritardando (rit.)	gradually slower
a tempo	return to the original tempo
largo*	slow and broad, slower than <i>adagio</i>
andantino*	slightly faster than <i>andante</i>
allegretto*	moderately fast, slightly slower than <i>allegro</i>
vivace*	lively, quick
presto*	very fast
accelerando* (accel.)	becoming gradually faster

1. In each blank write the dynamic sign to match the meaning.

gradually louder fortissimo *ff*
pianissimo *pp* gradually softer

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2. In each blank write the Italian name for the following tempo marks.

very fast **presto** slow and broad **largo**
becoming gradually faster **accelerando**
gradually slower **ritardando** lively, quick **vivace**
slightly faster than *andante* **andantino**
return to the original tempo **a tempo**
moderately fast **allegretto**

ARTICULATION signs tell how to play and release the keys.

Name	Sign (Symbol)	Meaning
accent		play louder; emphasize
tenuto		hold full value; stress
sforzando*	<i>sfz</i> or <i>sf</i>	sudden, strong accent

The following terms help to describe the **mood** or **style** of the music.

Italian Name	Meaning
dolce*	sweetly
grazioso*	gracefully
maestoso*	majestic; stately
poco*	little
molto*	very

3. In each blank write the name that matches the meaning.

sudden, strong accent **sforzando** little **poco**
sweetly **dolce** play louder; emphasize **accent**
very **molto** majestic; stately **maestoso**
hold full value; stress **tenuto** gracefully **grazioso**

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UNIT 8

REVIEW

1. Match each symbol or term with its definition by writing the correct letter in the blank.

- | | |
|-----------------------------------|--|
| <u>g.</u> dolce | a. very fast |
| <u>a.</u> presto | b. slightly faster than <i>andante</i> |
| <u>e.</u> | c. slow and broad |
| <u>f.</u> poco | d. majestic; stately |
| <u>b.</u> andantino | e. the sign |
| <u>p.</u> accelerando | f. little |
| <u>j.</u> <i>sfz</i> or <i>sf</i> | g. sweetly |
| <u>d.</u> maestoso | h. return to and play to <i>fine</i> |
| <u>c.</u> largo | i. very |
| <u>o.</u> vivace | j. sudden, strong accent |
| <u>i.</u> molto | k. gracefully |
| <u>q.</u> accent | l. hold full value; stress |
| <u>h.</u> D.S. al Fine | m. return to the beginning and play to <i>fine</i> |
| <u>k.</u> grazioso | n. moderately fast |
| <u>m.</u> D.C. al Fine | o. lively, quick |
| <u>n.</u> allegretto | p. becoming gradually faster |
| <u>l.</u> tenuto | q. play louder; emphasize |

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2. Add all of the notes and rests as you would count them in $\frac{4}{4}$ time. Write the total number of beats in each box.

= **12**

= **14**

3. In each box draw one note to complete the measure.

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

4. Each rhythm below contains upbeats. Add bar lines to complete each example. Write the counts under the measures, then clap and count each pattern.

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

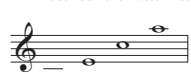


$\frac{4}{4}$ 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 +

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

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

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5. Write the letter name of each note in the blank below it. Write the number of the interval between the notes in each box.

G E C A **D D D** **F C G D A E**

6th **8th** **5th**





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

7th **4th** **8th**

6. Draw a harmonic 6th down from the given note.



7. Draw a harmonic 7th up from the given note.

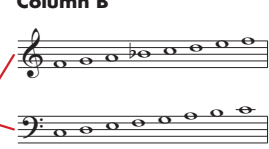
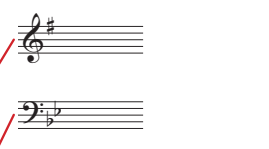
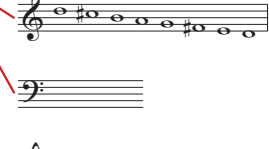
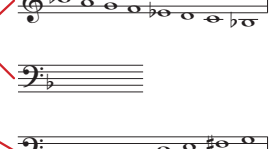



8. Draw a harmonic 8th (octave) down from the given note.



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9. Draw a line connecting each key in Column A to its matching scale and key signature in Column B.

Column A	Column B
C Major	
D Major	
F Major	
G Major	
Bb Major	

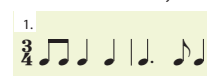
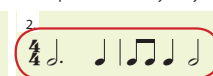
Connections: C Major to D Major scale; D Major to Bb Major scale; F Major to G Major scale; G Major to C Major scale; Bb Major to F Major scale.

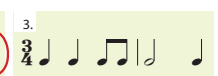

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MUSICAL MASTERY

Ear Training

1. You will hear one rhythm from each pair. Circle the rhythm you hear.

1.  or 

2.  or 

2. The first example in each pair is Major. The second example in each pair is minor. Circle the one you hear.

1.  or 


2.  or 


3. You will hear four measures of melodic dictation. Fill in the blank measures with the rhythms and pitches you hear.





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4. You will hear intervals played in broken and blocked form. They will be either a 2nd, 5th or 7th. Write 2nd, 5th or 7th in the blank.


1. **7th** 

2. **2nd** 

3. **5th** 

4. **2nd** 

5. **7th** 

6. **5th** 

34b

Analysis

Study this excerpt from "Menuet in G Major," then answer the questions about it.

Menuet in G Major

Christian Petzold
(1677-1733)



- How many beats are in each measure? **3**
- Name the circled 5-finger pattern in measures 1 and 2. **G Major**
- How many measures contain a dotted half note? **5**
- Name the circled melodic interval in measure 4. **8th**
- Name the triad in measure 1. **G Major**
- What is the tempo? **Moderato**
- How many measures contain the rhythm ♩ ♩ ♩ ? **6**
- Do the circled eighth notes in measure 3 form a whole step or a half step? **whole step**
- How many F#s are there? **2**
- Name the circled melodic interval in measure 8. **7th**

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Symbol Mastery

Unscramble the words to complete each sentence.

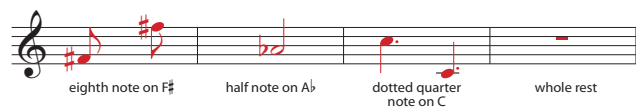
- A note that comes before the first full measure of a piece is called an **upbeat** *paubte*.
- Melodic **intervals** *tservnial* are two notes played separately to make a melody.
- A dotted quarter note is usually followed by an **eighth** *ingthe* **note** *teno*.
- The D Major scale has two **sharps** *hpars*.
- Ledger** *dgelre* **lines** *nsile* extend the range of the staff.
- The keynote or **tonic** *otcn* is the first note of a scale.
- Eight notes above or below a note makes an **octave** *ovetca*.
- The bottom note of a triad is called the **root** *toro*.
- The F Major scale has one **flat** *ltaf*.
- A **major** *jmaor* **scale** *lasce* has half steps between scale degrees 3-4 and 7-8.
- The **key** *yke* **signature** *nursgteia* tells which notes to play sharp or flat throughout a piece.
- An interval of a seventh skips **five** *ivef* keys on the keyboard.
- Tempo** *mopet* marks tell what speed to play the music.
- The time signature tells how many beats are in each **measure** *esurmae*.

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THEORY MASTERY

Review Test

- On the staff below, draw the notes or rests that are named below each measure.



- Write the name of each interval in the blank below it.



- Draw the note that completes the harmonic interval above the given note.



- Transpose this melody to the G Major 5-finger pattern. Keep the rhythms and intervals the same. Remember the stem rule.



- Draw bar lines where they are needed.



37

- Write the counts below each measure.



- Write the top number of the time signature in each measure below. Choose from these time signatures.

2 **3** **4** **5** **6**
4 **4** **4** **4** **4**



- Add the correct sharps or flats to form these Major scales. Mark the half steps with a curved line. Circle the tonic (keynote).

D Major Scale



Bb Major Scale



G Major Scale



F Major Scale



38

9. Name the Major key signatures.



10. Write the letter of the correct definition in the blank beside each term.

- | | |
|----------------------------------|--|
| <u>c.</u> D.C. al Fine | a. the distance between two notes |
| <u>f.</u> accelerando | b. sudden, strong accent |
| <u>a.</u> interval | c. return to the beginning and stop at <i>fine</i> |
| <u>j.</u> minor 5-finger pattern | d. short lines above or below the staff |
| <u>d.</u> ledger lines | e. W W H W W W H |
| <u>b.</u> sforzando | f. becoming gradually faster |
| <u>k.</u> D.S. al Fine | g. an interval of eight notes |
| <u>e.</u> Major scale | h. W W H W |
| <u>l.</u> tonic | i. change a piece from one key to another |
| <u>g.</u> octave | j. W H W W |
| <u>m.</u> triad | k. return to the sign and stop at <i>fine</i> |
| <u>i.</u> transpose | l. first note of a scale |
| <u>h.</u> Major 5-finger pattern | m. chord made up of a root, third and fifth |

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Ear Training

1. You will hear four measures of rhythmic dictation. Fill in the blank measures with the rhythm you hear.



2. You will hear a Major or minor triad played in broken and blocked form. Circle the one you hear.

1. Major or minor



2. Major or minor



3. Major or minor



4. Major or minor



5. Major or minor

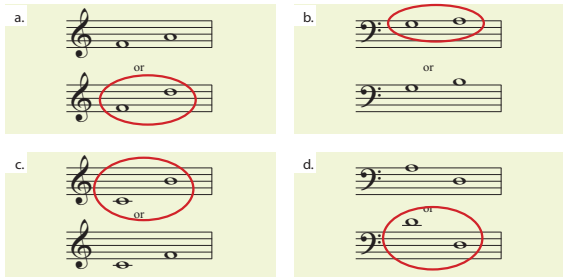


6. Major or minor



40a

3. You will hear one interval from each pair. Circle the interval you hear.



4. You will hear four measures of melodic dictation. Fill in the blank measures with the notes and rhythms you hear.



40b