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# **PIANO EVALUATION PREPARATION WORKBOOK (LEVEL A)**

A series of fifteen progressive lessons that prepare the student systematically for the Annual PPTA Piano Evaluations

By Lee W. Kikuchi

***Piano Evaluation Preparation Workbook, Level A***, is a systematic approach that prepares the student for the Annual Pittsburgh Piano Teachers Piano Evaluations, in the four important areas: sightreading, ear training, technique, and theory, through a 15-lesson course of step-by-step learning and practice exercises. Daily recitation and practice instructions are designed to ensure that the student retains the material mastered to date. The technique requirements are introduced through weekly practice assignments, and the theory is reviewed through weekly written homework. For easy reference, the complete PPTA Syllabus requirements are given in the beginning of the book. Since many piano students start with pre-reading method systems, keyboard charts, letters and numbers are used throughout Level A so that the student can learn the technique while still not fully competent in reading. However, since some reading is required for the examination, the weekly sightreading and theory assignments help to build reading ability. As the student progresses to each next level, the first few lessons of the workbook are designed to review the material learned at the previous level. This is especially useful for students who first participate in the PPTA Evaluations at a level other than A, B, C, or 1 or who skip a level.

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**First Printing**

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# TABLE OF CONTENTS

Preface.....	v
Introduction .....	vii
Requirements For Level A.....	viii
Repertoire .....	1
Sightreading 1 .....	2
Daily Practice 1 .....	3
Technique 1: The C-Chord .....	4
Theory 1: Musical Symbols .....	5
Sightreading 2 .....	6
Daily Practice 2 .....	7
Technique 2: C-Major Pentachord .....	8
Theory 2: Drawing C-Chords.....	9
Sightreading 3 .....	10
Daily Practice 3 .....	11
Technique 3: Pentachord Pattern.....	12
Theory 3: Counting.....	13
Sightreading 4 .....	14
Daily Practice 4 .....	15
Technique 4: C-Minor Pentachord .....	16
Theory 4: Note Naming .....	17
Sightreading 5 .....	18
Daily Practice 5 .....	19
Technique 5: G-Chords .....	20
Theory 5: Sentences .....	21
Sightreading 6 .....	22
Daily Practice 6 .....	23
Technique 6: G-Major Pentachord .....	24
Theory 6: Slurs .....	25
Sightreading 7 .....	26
Daily Practice 7 .....	27
Technique 7: G-Minor Pentachord .....	28
Theory 7: Ties .....	29
Sightreading 8 .....	30
Daily Practice 8 .....	31
Technique 8: F-Chords.....	32
Theory 8: Tonic Triads .....	33
Sightreading 9 .....	34
Daily Practice 9 .....	35
Technique 9: Roaming Chords.....	36
Theory 9: Rests .....	37
Sightreading 10 .....	38
Daily Practice 10 .....	39
Technique 10:F-Major Pentachord.....	40
Theory 10: Staccatos .....	41
Sightreading & Ear Training 11 .....	42
Daily Practice 11 .....	43
Technique 11:F-Minor Pentachord.....	44
Theory 11: Intervals.....	45
Sightreading & Ear Training 12 .....	46

Daily Practice 12.....	47
Technique 12: Mix Them Up.....	48
F-Major/Minor.....	48
Theory 12: Transposing.....	49
Sightreading & Ear Training 13.....	50
Daily Practice 13.....	51
Technique 13: Getting Faster.....	52
Theory 13: Musical Terms.....	53
Sightreading & Ear Training 14.....	54
Daily Practice 14.....	55
Technique 14: From Memory.....	56
Theory 14: Review.....	57
Sightreading & Ear Training 15.....	58
Daily Practice 15.....	59
Technique 15: Up To Speed.....	60
Theory 15: Review.....	61
Practice Exam Instructions.....	62
Level A Practice Exam 1.....	63
Level A Practice Exam 2.....	64
Level A Practice Exam 3.....	65

# Preface

Every method system has its own approach to teaching music, including the order in which certain concepts and skills are taught. This order and the approach do not always correspond exactly to the requirements of various standardized syllabi, such as the National Piano Guild or the Pittsburgh Piano Teachers Evaluations (taken from the Illinois State Music Teachers Association syllabus). This series of workbooks is specifically designed to prepare the student for the PPTA Examinations in the four important areas: sightreading, ear training, technique, and theory according to each level of the evaluations. For the most part, the material covered is **exactly** what is required in the syllabus. Some additional material is provided only where it has been shown to help the student significantly in preparing for examination, based on the author's own teaching experience.

Originally, the Illinois Syllabus had graded levels 1 through 11, and Levels A, B and C were added later to allow for very young beginners and beginners who have not yet reached Level 1. It is the author's understanding that if a beginning student is age 7 or older, but has studied for less than one full year, the student should enroll for either of levels A, B, C or 1. Any student age 7 or older completing either of levels A, B or C should typically advance to Level 1 in the following year. However, students who are younger than age 7 could advance to the next lettered level.

Since a beginning student may be placed at any of levels A, B, C or 1, it became evident that each of these preparatory workbooks would have to introduce all the material as new, because one could not assume the student learned the material at the previous level. Despite this fact, the introduction is faster and more condensed with each higher level commensurate to the student's expected age and ability. The workbooks for Levels 2 through 11 provide review **only** of the material covered at the previous level, which is mostly accumulative any way and should be sufficient review for a student who is enrolling for the first time – but at a level higher than level 1.

Most importantly, these workbooks sequence the student through the required technique, theory, ear training and sightreading skills in a logical systematic order – so that the student or teacher is not forced to piece together the material from other PPTA books or generate her/his own materials. Further, since these workbooks are designed specifically for the PPTA Evaluations, the teacher can be assured that no detail is overlooked, which can easily happen with other materials not coordinated in this way. In the end, the small additional expense of purchasing this workbook is more than offset by the time saved and difficulties avoided as a result of using other materials for the preparation. As it is, the teacher most likely distributes photocopies of the applicable syllabus pages which in itself is an expense, and those pages are written so technically as to be only minimally understandable to the student as a preparation guide.

**Advice regarding placement:** Many teachers have confessed that their students are playing at a level higher than the theoretical knowledge and technical skill will place them for the PPTA Evaluation. This is one of the reasons the author has felt motivated to develop these workbooks. Any student playing at a certain level should be able to perform well in both the performance and theory portions of the examination at that same level. These workbooks will help the teacher prepare a student to perform well at the highest possible level for that student. In order to know for sure what level the student should begin, the following should be used as guidelines:

**Level A:** Student has learned Middle-C position or C-Position, and has just begun the other position.

**Level B:** Student has learned Middle-C position, C-Position, and has begun G-Position.

**Level C:** Student has learned Middle-C position, C-Position, G-Position and has begun F-Position.

**Level 1:** Student has learned Middle-C position, C-Position, G-Position and F-Position and has begun songs that move to different positions.

**Level 2:** Student has acquired the following technique (equal to Level 1):

Pentachord Patterns for keys except [B, B $\flat$ , G $\flat$ , b, b $\flat$ , f $\sharp$ ]

has begun scales, has begun tonic triad inversions and is playing pieces with I, IV $\flat$  and V $\flat$  chords.

**Level 3:** Student has acquired the following technique (equal to Level 2):

Pentachord Patterns for **all keys**

Scales hands separately, one octave for keys [C, F, G, a, e] (harmonic only for minors)

Tonic Triad inversions for [C, F, G, a, e], and student is playing pieces in multiple 5-finger positions.

**Level 4:** Student has acquired the following technique all keys up to 2 sharps or flats (equal to Level 3):

Pentachord Patterns for **all keys**

Scales hands separately, two octaves, legato and staccato (including natural, harmonic and melodic minors)

Tonic Triad inversions, hands separately, two octaves solid and broken

Arpeggios two octaves hands separately

Primary chords (I – IV $\flat$  – I – V $\flat$  – I) in all major keys up to 4 sharps or flats.

- Level 5:** Student has acquired the following technique for all keys up to 3 sharps or flats (equal to Level 4)  
 Scales hands **together**, two octaves, legato and staccato (including natural, harmonic and melodic minors)  
 Tonic Triad inversions, hands separately, two octaves solid and broken  
 Arpeggios two octaves hands separately  
 Primary chords (I – IV6 – I – V7 – I) in all major keys.  
 Primary chords (i – iv6 – i – v7 – I) in all minor keys up to 4 sharps or flats.
- Level 6:** Student has acquired the following technique for all keys up to 4 sharps or flats (equal to Level 5)  
 Scales hands **together**, two octaves, legato and staccato (including natural, harmonic and melodic minors)  
 Tonic Triad inversions, hands **together**, two octaves solid and broken  
 Arpeggios two octaves hands separately  
 Primary chords (I – IV6 – I – V7 – I) in all major keys.  
 Primary chords (i – iv6 – i – v7 – I) in all minor keys.
- Level 7:** Student has acquired the following technique for all keys up to 5 sharps or flats (equal to Level 6)  
 Scales hands **together**, **three** octaves, legato and staccato (including natural, harmonic and melodic minors)  
 Chromatic scale  
 Tonic Triad inversions, hands **together**, two octaves solid and broken  
 Four-Note Chords, hands alone, solid and broken  
 Arpeggios two octaves hands separately  
 Chord progressions chords (I – IV6 – I – V7 – I) in all major keys.
- Level 8:** Student has acquired the following technique for all keys up to 6 sharps or flats (equal to Level 7)  
 Scales hands **together**, **four** octaves, legato and staccato (including natural, harmonic and melodic minors)  
 Chromatic scale, and Two vs. Three  
 Four-Note Tonic Triad inversions, hands **together**, two octaves solid and broken  
 Dominant 7<sup>th</sup> chord inversions, hands separately, solid and broken  
 Arpeggios, triads and dominant 7ths, two octaves hands **together**

***Middle-C v. C-Position:*** Some method books start with Middle-C Position and some start with C-Position. It appears at first glance that the method books designed for younger children often favor Middle-C. For this reason, the author has chosen to start with Middle-C position for Level A, and C-Position for Level B. If your student started with Middle-C position, it is probably best to place that student in Level A. Students who started in C-Position probably can be placed in Level B, providing the student has already learned Middle-C position.

***Note regarding mnemonic sentences:*** The author is aware that there exist many different sentences for helping students remember the line and space notes of the treble and bass clefs. The author is also aware that some of these sentences include the spaces above and below the staff (6-word sentences). Despite this, it is the author's opinion that using 4-word sentences for spaces is more beneficial to the student, because it requires that the student learn to count lines and spaces for any notes above or below the staff which is a useful skill to start early. The teacher is free to replace any sentences taught here with those he or she prefers.

Lee W. Kikuchi  
 May, 2006

# Introduction

Assign the student all four pages of a lesson each week, unless the student's mastery/progress demonstrated on the previous assignment was insufficient to merit new material. The first page is ear training and sightreading, and this should be done at the lesson before the assignment. This book is a 15-week course, and should be started in December or January to ensure completion prior to the May evaluations. If the teacher feels a student might need more than 15 weeks to complete the course, it is advisable to start even earlier.

Each lesson has four pages (areas): Sightreading, Daily Practice, Technique and Theory. The Sightreading page (which also includes Ear Training starting with Lesson 11) should be done at the lesson before the other pages are assigned. The Daily Practice page includes several recitation drills and specific daily practice directions. The student should perform all these tasks daily. The teacher should ask the recitation questions as a drill at each lesson to ensure adequate retention, and a family member should ask the student the same questions daily or at least several times during the week. The Technique page introduces each technique required for the evaluation. Once a new technique is learned, the technique will appear on the Daily Practice page. The Theory page has written homework for the student to ensure adequate retention of material taught in the regular theory book of the method system already assigned to the student. Material on the Theory page is meant to be review – **not new**. If anything appears to be new on the Theory page, then the student should be assigned the necessary regular homework in the method system to cover that material. Material on the Technique page may be new, as the requirements for the PPTA Evaluations may not be covered exactly in the method system.

This book is meant to be a step-by-step review and preparation process to help a student prepare for the evaluations in conjunction with other appropriate teaching materials assigned to the student. It is not meant to be a teaching book by itself. Instead, this book brings together in one place all the knowledge, skills and practice examples required for Level A of the PPTA Evaluation, thus greatly simplifying the preparation process.

# Requirements For Level A

## I. Repertoire

Students must perform **two pieces** of contrasting style from memory. Teachers are encouraged to select pieces from good study books and solos of musical value. Easier pieces from Level 1 of the Illinois Syllabus may be used.

## II. Technique

- A. Play the 5-note pentachord, ascending and descending, legato, followed by the tonic triad, **hands separately**, in the keys of C, F, and G major.
- B. Play the 5-note pentachord, ascending and descending, legato, followed by the tonic triad, **hands separately**, in the keys of c, f, and g minor.

## III. Preparation for Sight Reading

(Students at this level are **not** expected to play the sight reading example.)

Melody will be in the range of the 5-note pentachord. All of the melody will be either in the treble clef or in the bass clef and will be four measures in length and will be in  $\frac{3}{4}$  meter, with the following note values:



- A. In which clef is the melody?
- B. Identify by direction (up or down) and size (step, skip, repeat) each of the intervals of the melody. (Intervals will be no larger than a 3<sup>rd</sup>).
- C. Explain the time signature.
- D. Clap the note values.

## IV. Transposition

(Piece to be taught by the teacher and memorized in advance of the test.)

Play from memory a simple melody in the range of the 5-note pentachord (no harmony required) in the keys of C, F, and G major.

## V. Ear Training

- A. Recognize a pentachord as either major or minor.
- B. Recognize a triad as either major or minor.
- C. Recognize three notes as either:
  - 1. Stepping up
  - 2. Stepping down
  - 3. Repeated



# Repertoire

For each level of the PPTA Evaluation, the student is required to perform repertoire pieces (from memory). For Level A, the student is required to learn **two** contrasting pieces. They can be any type or composer because there is no syllabus list required for this level. In general, at the early levels, contrasting means one that demonstrates *legato* and the other that demonstrates *staccato* but this is not required at this level.

## PIECE 1 (*legato*)

Title: \_\_\_\_\_

Composer: \_\_\_\_\_

Date memorized: \_\_\_\_\_

## PIECE 2 (*staccato*)

Title: \_\_\_\_\_

Composer: \_\_\_\_\_

Date memorized: \_\_\_\_\_

## TRANSPOSITION MELODY

In addition, the student must memorize a short 4-measure melody for transposition (can be one hand alone). The student must be prepared to play this melody in the keys of C, F and G- Major.

Title: \_\_\_\_\_

Date memorized: \_\_\_\_\_

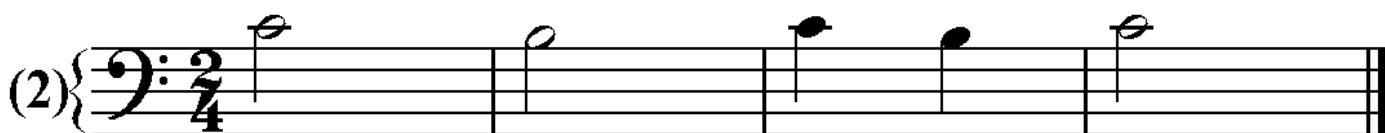
# Sightreading 1

**\*\*DO THIS AT THE LESSON ONLY\*\***

## Directions:

For each example below do the following eight steps:

- 1) Name the clef.
- 2) Say the letter names of the notes (no rhythm).
- 3) **Clap** and count (say quarter/half-note).
- 4) **Clap** and count (say '1-2', '1-2-3' or '1-2-3-4').
- 5) **Clap** and say letter names (in rhythm).
- 6) **Play** and say letter names (in rhythm).
- 7) **Play** and count (say quarter/half-note). *[Note: Playing is **not** required for PPTA Evaluation Level A]*
- 8) **Play** and count (say '1-2', '1-2-3' or '1-2-3-4').



# Daily Practice 1

**Directions:** Every week you will have a Daily Practice page that has questions to answer and tasks to perform **every day**. Have a family member ask you the questions, or cover up the answers with another book, piece of paper, index card or sticky note and look at the answer only **after** you have tried to answer the question. If you could not remember the answer, or you gave the wrong answer, say the correct answer aloud 3 times to help remember it.

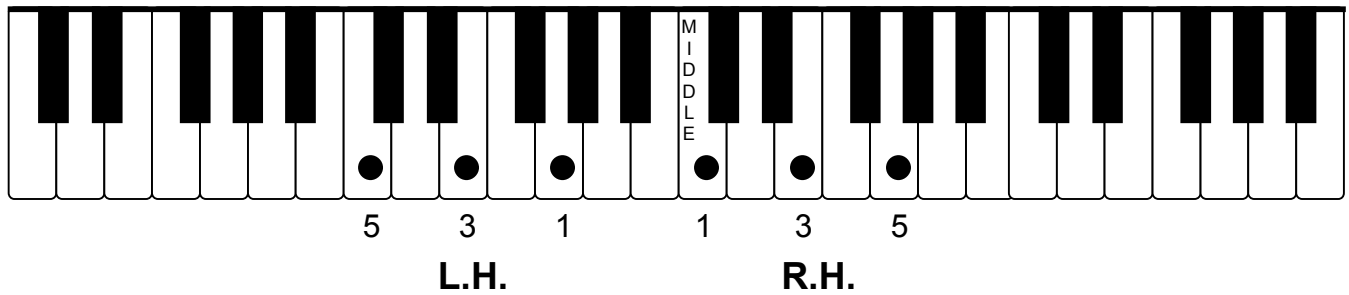
**Perform the tasks exactly as specified.**

QUESTION	ANSWER
What is a time signature?	A time signature is two numbers appearing at the beginning of the music: The <b>top</b> number tells <u>how many</u> beats are in each measure; The <b>bottom</b> number tells <u>what kind of note</u> gets one beat.
Where is the note ___ on the piano? <i>[mix these up]</i>	A – is between the 2 <sup>nd</sup> and 3 <sup>rd</sup> of 3 black keys. B – is on the right of 3 black keys. C – is on the left of 2 black keys. D – is in the middle of 2 black keys. E – is on the right of 2 black keys. F – is on the left of 3 black keys. G – is between the 1 <sup>st</sup> and 2 <sup>nd</sup> of 3 black keys.
What are the notes in the C-Chord?	C – E – G
What fingers play the C-Chord?	1 – 3 – 5

## TASKS:

- 1) Practice your C-Chord exercise on Page 4 every day.
- 2) Do the written theory home work on Page 5 before the next lesson.

# Technique 1: The C-Chord



The C-Chord is the notes C-E-G played together (at the same time) with fingers 1-3-5. To play the C-Chord, keep the fingers curved and stiff, and move only the hand to play the keys, using an up and down motion of the arm. Make sure the fingers do not *buckle* (bend inside out). Make sure each finger is curved and on the tip, especially the middle finger. Make sure fingers 2 and 4 do not play any notes!

- Directions:** MM ♩ = 80
- 1) Play these two C-chord exercises every day, counting aloud. RH/LH separately.
  - 2) Make sure all fingers are on the tip, especially the middle finger!

(1)

(2)

# Theory 1: Musical Symbols

A. Name these musical symbols:

B. Write how many counts each of these notes or rests receives:

\_\_\_\_\_

# Sightreading 2

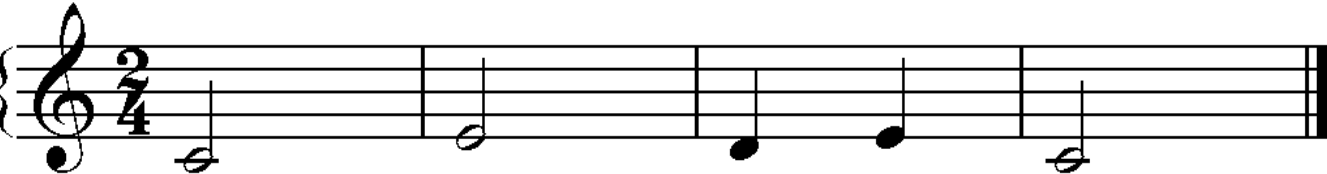
**\*\*DO THIS AT THE LESSON ONLY\*\***

**Directions:**

For each example below do the following eight steps:

- 1) Name the clef.
- 2) Say the letter names of the notes (no rhythm).
- 3) **Clap** and count (say quarter/half-note).
- 4) **Clap** and count (say '1-2', '1-2-3' or '1-2-3-4').
- 5) **Clap** and say letter names (in rhythm).
- 6) **Play** and say letter names (in rhythm).
- 7) **Play** and count (say quarter/half-note). *[Note: Playing is not required for PPTA Evaluation Level A]*
- 8) **Play** and count (say '1-2', '1-2-3' or '1-2-3-4').

(1) 

(2) 

(3) 

# Daily Practice 2

**Directions:** Have a family member ask you the questions, or cover up the answers with another book, piece of paper, index card or sticky note and look at the answer only after you have tried to answer the question. If you could not remember the answer, or you gave the wrong answer, say the answer aloud 3 times.

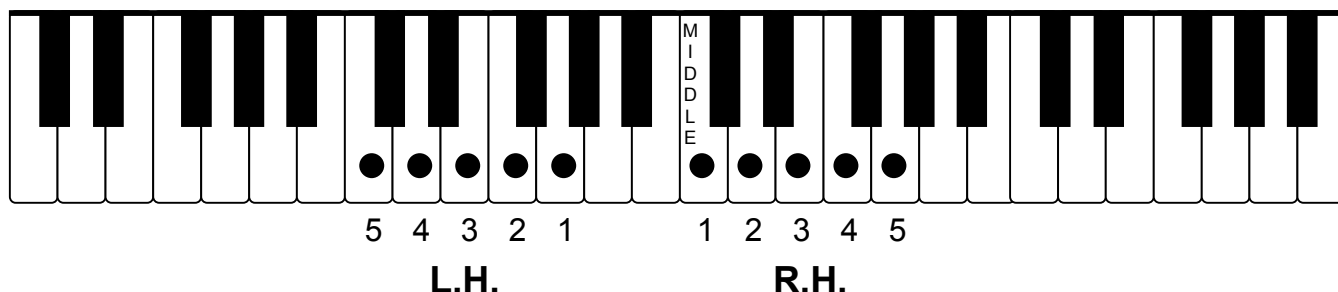
**Perform the tasks exactly as specified.**

QUESTION	ANSWER
What is a time signature?	A time signature is two numbers appearing at the beginning of the music:  The <b>top</b> number tells <u>how many</u> beats are in each measure; The <b>bottom</b> number tells <u>what kind of note</u> gets one beat.
Where is the note ___ on the piano? <i>[mix these up]</i>	A – is between the 2 <sup>nd</sup> and 3 <sup>rd</sup> of 3 black keys. B – is on the right of 3 black keys. C – is on the left of 2 black keys. D – is in the middle of 2 black keys. E – is on the right of 2 black keys. F – is on the left of 3 black keys. G – is between the 1 <sup>st</sup> and 2 <sup>nd</sup> of 3 black keys.
What are the notes in the C-Chord?	C – E – G
What fingers play the C-Chord?	1 – 3 – 5
What are the notes in the C-Major Pentachord?	C – D – E – F – G

## TASKS:

- 1) Practice your C-Chord exercises on Page 4 every day.
- 2) Practice your new technique on Page 8 every day.
- 3) Do the written theory home work on Page 9 before the next lesson.

# Technique 2: C-Major Pentachord



## THE PENTACHORD

The *pentachord* is simply five notes played by five fingers up and down in order. There is a pentachord starting on every key of the piano, and all piano students begin with the C-Major pentachord (at middle-C). To help students learn the pentachords, a keyboard picture is given each time to show where to place the fingers.

**C-Major Pentachord = C-D-E-F-G**

**Directions:**

**MM** ♩ = 80

- 1) Play and name the notes of the C-Major Pentachord in the **RH**.
- 2) Play and name the notes of the C-Major Pentachord in the **LH**.
- 3) Make sure that **ALL** fingers are curved and on the tips, especially the middle finger!

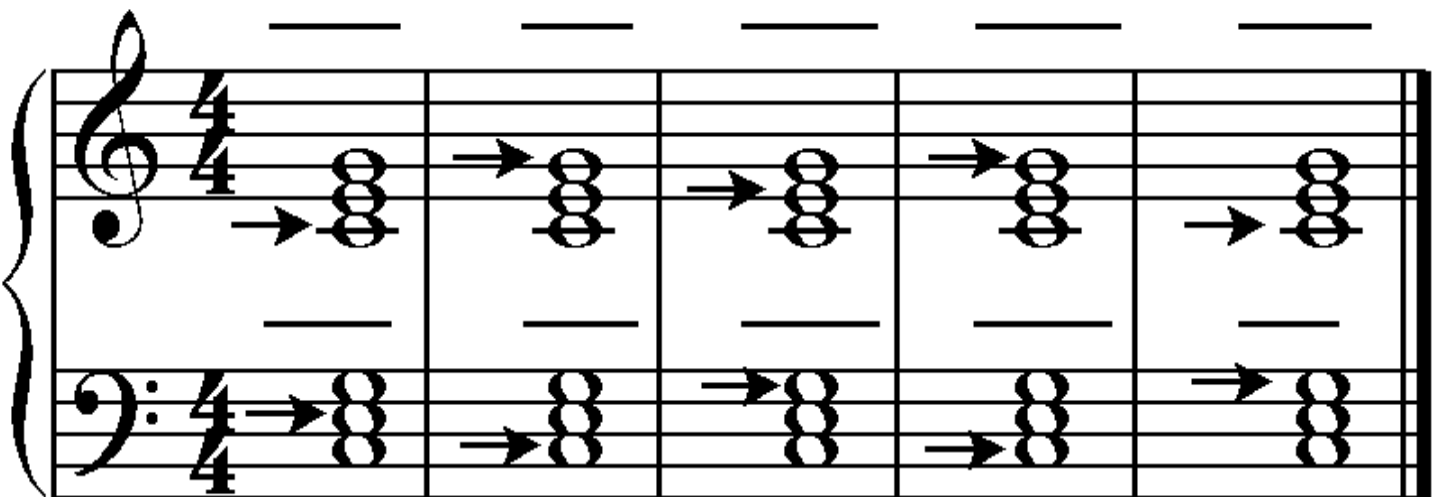


# Theory 2: Drawing C-Chords

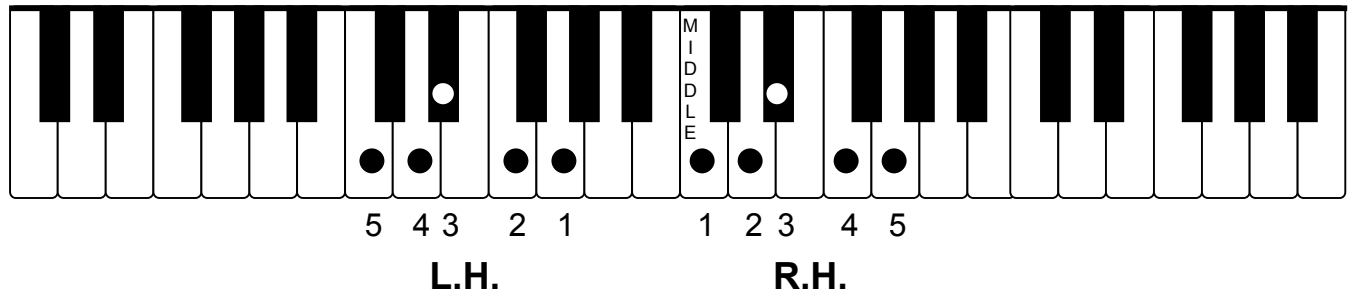
A. On the staff below, draw C-Chords in both the TREBLE and BASS CLEFS, using the same note values as given above the staff. See example to the right. Play these C-Chords.



B. For each C-Chord below, write the letter name of the note pointed to by the arrow:



# Technique 4: C-Minor Pentachord



## MAJOR AND MINOR PENTACHORDS

Every pentachord has two different versions: **major** and **minor**. The *major* pentachord is the same as the five notes of the C-Position. The *minor* pentachord has four notes the same as the major pentachord (C-D and F-G) and **one note that is different (the middle note)**, therefore the only finger that has to move (change) for the minor pentachord is the middle finger (#3). **This is true for ALL PENTACHORDS!** To make the C-Major Pentachord into the C-Minor Pentachord, just move the middle finger **down one key** (to the black key). The middle finger plays E $\flat$  (say 'E-FLAT') instead of E.

**C-Minor Pentachord = C-D-E $\flat$ -F-G**

**C-Minor Tonic Triad = C-E $\flat$ -G**

**Directions:** MM ♩ = 80

- 1) Play the C-Major then the C-Minor pentachord back-to-back in the RH/LH ALONE.
- 2) Make sure that **ALL** fingers are curved and on the tips, especially the middle finger!
- 3) Lift the hand on COUNT 4 (where the arrow ↑ is).

### C-Major

### C-Minor

# Theory 4: Note Naming

It is important to recognize every note by itself, without starting in a certain position and without always starting on Middle-C. From now on, every theory page will have a Note Naming exercise where the notes are **all mixed up** and you have to recognize the letter name of the note.

A. Write the letter names of these mixed up notes in the boxes above the notes:

The image shows two musical staves in 4/4 time. The top staff is in treble clef and contains 14 quarter notes with empty boxes above them for labeling. The bottom staff is in bass clef and contains 14 quarter notes with empty boxes above them for labeling.

REVIEW:

B. Write how many counts each of these notes or rests receives:


# Daily Practice 5

**Directions:** Have a family member ask you the questions, or cover up the answers with another book, piece of paper, index card or sticky note and look at the answer only after you have tried to answer the question. If you could not remember the answer, or you gave the wrong answer, say the answer aloud 3 times.

**Perform the tasks exactly as specified.**

QUESTION	ANSWER
What is a time signature?	A time signature is two numbers appearing at the beginning of the music:  The <b>top</b> number tells <u>how many</u> beats are in each measure; The <b>bottom</b> number tells <u>what kind of note</u> gets one beat.
Where is the note ___ on the piano? <i>[mix these up]</i>	A – is between the 2 <sup>nd</sup> and 3 <sup>rd</sup> of 3 black keys. B – is on the right of 3 black keys. C – is on the left of 2 black keys. D – is in the middle of 2 black keys. E – is on the right of 2 black keys. F – is on the left of 3 black keys. G – is between the 1 <sup>st</sup> and 2 <sup>nd</sup> of 3 black keys.
What are the notes in the C-Major Pentachord?	C – D – E – F – G
Which finger moves to make a major pentachord into a minor pentachord?	The <b>middle finger</b> (#3) moves.
Which way does it move and how far?	The middle finger moves <b>down</b> (left) <b>one key</b> .
What are the notes in the C-Minor Pentachord?	C – D – E-flat – F – G
What are the notes in the C-Minor Tonic Triad?	C – E-flat – G
What are the notes in the G-Chord?	G – B – D

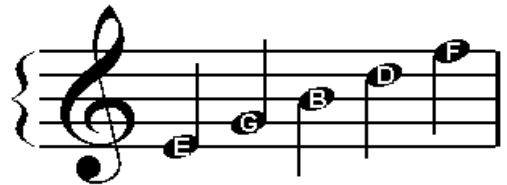
## TASKS:

- 1) Practice the C-Major and C-Minor Pentachord exercises on Page 16 every day.
- 2) Practice your new technique on Page 20 every day.
- 3) Do the written theory home work on Page 21 before the next lesson.

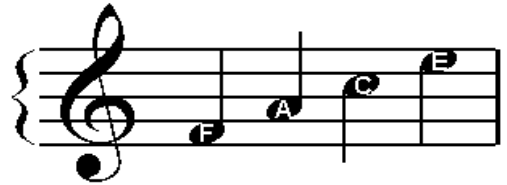
# Theory 5: Sentences

For over a century, piano teachers have taught their students **sentences** to help them remember the letter names for the notes on the treble and bass clef staves. The first letter of each word in the sentence is one of the lines on the staff, in order going up. Until you can read the notes quickly and easily (like you are able to read English now), these sentences will help you figure out the individual notes as you see them.

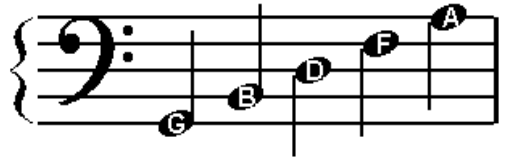
 LINES: **Every Good Boy Does Fine**



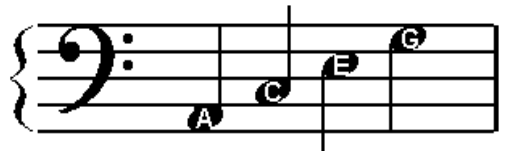
SPACES: (spells) **F - A - C - E**



 LINES: **Great Big Dreams For America**



SPACES: **All Cows Eat Grass**



Write the letter names of these mixed up notes in the boxes above the notes:

# Theory 6: Slurs

A ***slur*** is a curved line over or under notes that tells you to:  
 A) Play the note notes legato (smoothly and connected); and  
 B) Lift your hand at the end of the slur.

Lifting the hand is how we show that the slur has ended. The hand lift creates a small gap in the music. Without the hand lift, the notes would run together like one long slur. Since time is needed to lift the hand and bring it back down before the next note, the pianist often must steal time from the last note of the slur (lifting on the last beat of the note). If the slurred notes are followed by a rest and the other hand does not play on that rest, this is usually not necessary.

**A. In the music below,**

- 1) Draw the count numbers on the lines under the notes.
- 2) Mark all the places where you must lift your hand with an arrow.
- 3) Circle the count number where you must lift your hand.
- 4) Play the music.

**NOTE:** If the slur is followed by a rest where the other hand does not play, you lift on the rest. If there is no rest or the other hand plays, you must lift on the last beat of the note.

**B. Write the letter names of these mixed up notes in the boxes above the notes:**

# Daily Practice 10

**Directions:** Have a family member ask you the questions, or cover up the answers with another book, piece of paper, index card or sticky note and look at the answer only after you have tried to answer the question. If you could not remember the answer, or you gave the wrong answer, say the answer aloud 3 times.

**Perform the tasks exactly as specified.**

QUESTION	ANSWER		
What is the sentence for... ...line notes in bass clef? ...space notes in bass clef? ...line notes in treble clef? ...space notes in treble clef?	<i>[be sure to mix up the questions]</i> Great Big Dreams For America All Cows Eat Grass Every Good Boy Does Fine (spells) F-A-C-E		
What is a time signature?	A time signature is two numbers appearing at the beginning of the music:  The <b>top</b> number tells <u>how many</u> beats are in each measure; The <b>bottom</b> number tells <u>what kind of note</u> gets one beat.		
Where is the note <u>    </u> on the piano? <i>[mix these up]</i>	A – is between the 2 <sup>nd</sup> and 3 <sup>rd</sup> of 3 black keys. B – is on the right of 3 black keys. C – is on the left of 2 black keys. D – is in the middle of 2 black keys. E – is on the right of 2 black keys. F – is on the left of 3 black keys. G – is between the 1 <sup>st</sup> and 2 <sup>nd</sup> of 3 black keys.		
Which finger moves to make a major pentachord into a minor pentachord? which way? and how far?	The <b>middle finger (#3)</b> moves <b>down (left) one key.</b>		
What are the notes in the <u>    </u> (key) <u>    </u> (pentachord/tonic triad)? <i>[mix these up]</i>	KEY	PENTACHORD	TONIC TRIAD
	C-Major	C – D – E – F – G	C –E –G
	C-Minor	C – D – E-flat – F – G	C –E-flat –G
	G-Major	G – A – B – C – D	G –B –D
	G-Minor	G – A – B-flat – C – D	G –B-flat –D
	<b>F-Major</b>	<b>F – G – A – B-flat – C</b>	<b>F –A – C</b>

## TASKS:

- 1) Practice the C-Major and C-Minor Pentachord exercises on Page 16 every day.
- 2) Practice the G-Major and G-Minor Pentachord exercises on Page 28 every day.
- 3) Practice the Roaming Chord exercise on Page 36 every day.
- 4) Practice the F-Major Pentachord exercises on Page 40 every day.
- 5) Do the written theory home work on Page 41 before the next lesson.

# Sightreading & Ear Training 11

Ask the student the following questions at the lesson only:

- 1) What is the sentence for (line/space) notes in the (bass/treble) clef?
- 2) What is a time signature?
- 3) Where is the note (A,B,C,D,E,F,G) on the piano? *[mixed up]*

**Ear Training:** *[Play each example twice, mark as correct with ✓ or wrong with ✗]*

- 1) Is this pentachord **major** or **minor**? *[Play the pentachords ascending & descending]*  
 C-Major  C-Minor  G-Major  F-Major  G-Minor
- 2) Is this triad **major** or **minor**? *[Play the triads broken & solid]*  
 G-Minor  C-Minor  G-Major  F-Minor  C-Major

*\*\*Explain any wrong answers to the student, playing both major and minor to compare.*

- 3) Identify as **stepping up**, **stepping down**, or **repeated notes**: *[Play notes given]*  
 G-A-B  B-C-D  B-A-G  G-G-G  D-C-B

*\*\*Explain any wrong answers to the student, playing both stepping up and down to compare.*

**Sightreading Directions:** *[For each example below do the following six steps.]*

- 1) Explain the time signature.
- 2) Name the hand position (C-Position or Middle-C Position).
- 3) Say the letter names of the notes (no rhythm).
- 4) Identify each of the intervals as step up, step down, skip up, skip down or repeat.
- 5) **Clap** and count (using numbers).
- 6) **Play** and count (using numbers) *[Note: Playing is **not** required for PPTA Evaluation Level A]*

(1)

Musical notation for example (1) in 3/4 time. Treble clef: C4, D4, E4, F4, G4. Bass clef: C3, B2, A2, G2.

(2)

Musical notation for example (2) in 4/4 time. Treble clef: C4, D4, E4, F4, G4, A4, B4, C5. Bass clef: C3, B2, A2, G2, F2, E2, D2, C2.



# Technique 12: Mix Them Up

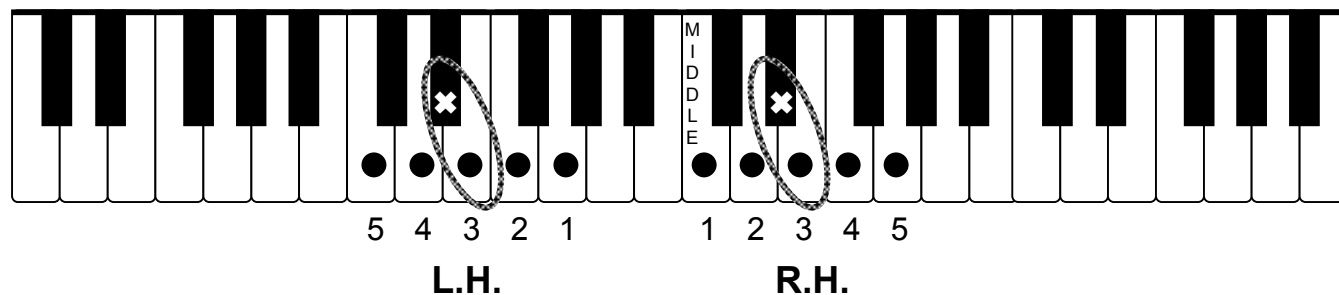
We provide the keyboard charts for all the Pentachords so that you can practice playing them in any order. The major and minor versions are both on the same chart, with the middle finger position for the minor marked with an ✕

## Directions:

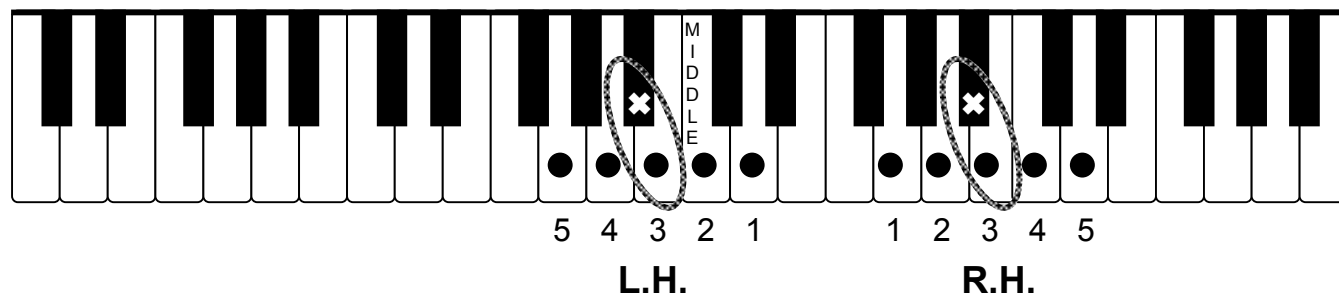
MM ♩ = 80

- 1) Play all the pentachords RH/LH separately in **mixed up order**.
- 2) **Remember only the middle finger changes for major and minor! (Shown by the oval)**
- 3) Use the MM to make sure you play them evenly.
- 4) Make sure that **ALL** fingers are curved and on the tips, especially the two fingers that are on the black keys!

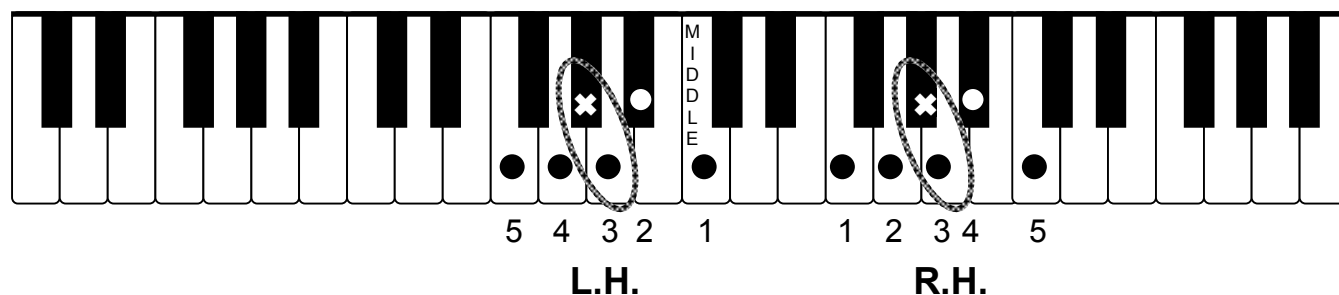
## C-Major/Minor



## G-Major/Minor



## F-Major/Minor



# Technique 15: Up To Speed

Now that you know all six pentachords really well, you do not need to play them at three different speeds anymore. Instead, play each pentachord at the one speed, but the chart now gives two different pentachords in each hand to play, so that you get more review each day.

## PENTACHORDS MIXED UP AND FROM MEMORY

### Directions:

MM  = 120

- 1) The chart below gives you **six** specific pentachords to play for each day of the week.
- 2) Two for the RH, two for the LH and two for **both hands together**.
- 3) Play the specified pentachord only once at the MM speed above.
- 4) Make sure all fingers are curved and on the tips!
- 5) **Make sure you always play them without any stumbles or do overs!**

	SUN	MON	TUE	WED	THU	FRI	SAT
RH	F Major C Minor	G Major F Minor	C Major G Minor	F Major G Minor	G Major C Minor	C Major F Minor	F Minor G Major
LH	G Major F Minor	C Major G Minor	F Major C Minor	G Major C Minor	C Major F Minor	F Major G Minor	G Minor C Major
BOTH	C Major G Minor	F Major C Minor	G Major F Minor	C Major F Minor	F Major G Minor	G Major C Minor	C Minor F Major

# Theory 15: Review

A. Write the letter names of these mixed up notes in the boxes above the notes:

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

B. Fill in the blanks:

1. A \_\_\_\_\_ is a device that keeps a steady beat.
2. \_\_\_\_\_ means to play the same music in different keys.
3. A \_\_\_\_\_ sign tells us to play one key to the left (down).
4. A \_\_\_\_\_ sign tells us to play one key to the right (up).
5. A \_\_\_\_\_ is a 3-note chord.

C. Name these chords:

□ □ □ □ □ □

□ □ □ □ □ □

# Practice Exam Instructions

**TEACHER:** For each practice examination you must select keys for the student to play or identify in the ear training. The selections should be different for each exam. Be careful not reveal your selections prior to the practice examination.

## I. Technique:

- A. Select any **major** pentachord from keys [C, F, G]
- B. Select any **minor** pentachord from keys [c, f, g]

## II. Preparation for sight reading:

(Follow directions on score sheet)

## III. Transposition:

(Follow directions on score sheet)

## IV. Ear Training [order of major and minor should vary]:

- A. Select any **major** pentachord from keys [C, F, G]
- B. Select any **minor** pentachord from keys [c, f, g]
- C. Select any **major** tonic triad from keys [C, F, G]
- D. Select any **minor** tonic triad from keys [c, f, g]
- E. Select in any order three different groups of three notes from a major pentachord [C, F, G] in the patterns of:
  - 1. Stepping up
  - 2. Stepping down
  - 3. Repeated notes

# Level A Practice Exam 1

## I. TECHNIQUE: (10 points)

- |  |   |       |
|--|---|-------|
| A. Play the 5-note pentachord pattern with the right or left hand. End with the tonic triad. | 5 | _____ |
| B. Play the 5-note pentachord pattern with the right or left hand. End with the tonic triad. | 5 | _____ |

## II. PREPARATION FOR SIGHT READING: (15 points)

(Examiner, show the student the sight reading example)

- |   |   |       |
|---|---|-------|
| A. In which clef is the melody?   | 3 | _____ |
| B. Identify the direction (up or down) and size (step, skip or repeat / 2 <sup>nd</sup> 3 <sup>rd</sup> or same) of the intervals of the melody. Please feel free to point for very young children. | 4 | _____ |
| C. Explain the time signature.  | 4 | _____ |
| D. Clap the note values. Suggest counting aloud.  | 4 | _____ |

## III. TRANSPOSITION: (5 points)

(This piece has been taught by the teacher and memorized by the student)

- |   |   |       |
|---|---|-------|
| A. Play your transposition piece in C, F, or G Major.<br>(Examiner, select a key other than the key of the piece) | 5 | _____ |
|---|---|-------|

## IV. EAR TRAINING: (10 points)

(Play pentachords ascending and descending. Play triads broken and solid).

- |  |   |       |
|--|---|-------|
| A. Recognize a pentachord as major or minor.                           | 1 | _____ |
| B. Recognize a pentachord as major or minor.                           | 1 | _____ |
| C. Recognize a triad as major or minor.                                | 1 | _____ |
| D. Recognize a triad as major or minor.                                | 1 | _____ |
| E. Recognize the direction of three consecutive notes in a pentachord: |   |       |
| 1. Stepping up, stepping down or repeating.                            | 2 | _____ |
| 2. Stepping up, stepping down or repeating.                            | 2 | _____ |
| 3. Stepping up, stepping down or repeating.                            | 2 | _____ |

**TOTAL POINTS** 40 \_\_\_\_\_

### Sight Reading Example:

