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

A series of fifteen progressive lessons and three practice examinations that prepare the student systematically for the Annual Piano Evaluations

By Lee W. Kikuchi

***Piano Evaluation Preparation Workbook, Level IV*** is a systematic approach that prepares the student for the Annual Pittsburgh Piano Teachers Piano Evaluations, in the four important areas: sight reading, 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 (Illinois) Syllabus requirements are given in the beginning of the book. As the student progresses to each next level, the first few pages 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 Piano Evaluations at a level other than A, B, C, or I or who skip a level.

**Notice Regarding Intellectual Property:** All the musical examples found in Lessons 1 to 15, which are not credited to a specific composer, are original compositions written by the author. Effort was made to imitate the styles of primary composers in order to give students a broad and meaningful exposure. Actual similarity to specific works by those composers is entirely coincidental. If the reader finds examples that appear to be too similar to other compositions, the author would appreciate notice so that those examples can be replaced with new ones that are less directly attributable. Most of the musical examples found in the Practice Examinations have been taken directly from past PPTA Evaluations, in order to provide the student an experience that most directly simulates the evaluation.

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# Preface

Every method system, theory book or repertoire series 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 Annual PPTA Evaluation in the four important areas: ear training, sight reading, technique, and theory according to each level of the evaluations. **Everything that is required by the PPTA (Illinois) Syllabus is specifically covered in these workbooks.** Some additional material is provided where it has been shown to help the student significantly in preparing for examination. Also, the author introduces some skills or concepts that will be needed for later levels of the syllabus, because those skills require more than a year's exposure to master, or because the skills that are required imply other knowledge or skills that are not being specifically tested. In the areas of ear training and sight reading, the PPTA has very specific guidelines as to what is covered at each level, and this workbook is careful to cover exactly what is needed. However, some of the earlier ear training exercises and sight reading examples may **not** follow the PPTA format exactly in effort to help prepare the student systematically for the required ear training and sight reading examples.

Originally, the Illinois Syllabus had graded Levels I through XI, and Levels A, B and C were added later to allow for very young beginners and beginners who have not yet reached Level I. 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 or has not yet covered sufficient material for Level I, the student should enroll for either of levels A, B, or C. Any student age 7 or older completing either of levels A, B or C should typically advance to Level I in the following year. (This is not a requirement.) However, students who are younger than age 7 should normally advance to the next lettered level. Assigning the Level C workbook (over the summer and fall) is a good way to ensure the student is capable of advancing directly to Level I.

Since a beginning student may be placed at any of levels A, B, C or I, it became evident that each of these preparatory workbooks would have to introduce all the same material as new, because one may not assume the student learned the material at the previous level. Despite this fact, the presentation is faster and more condensed with each higher level commensurate to the student's expected age and ability. The workbooks for Levels II through XI provide a review **only** of the material covered at the previous level on the first few pages of the workbook. Since the material covered in the evaluations is accumulative year-to-year, a review solely of the previous year's theory and technique should be sufficient for any student who is enrolling for the first time at a level higher than Level I. Likewise, since this workbook would be typically assigned in December or January, some students may forget the technique or theory covered in the previous May evaluations, and these students will also benefit from a thorough review.

Most importantly, these workbooks sequence the student through the required technique, theory, ear training and sight reading skills in a logical systematic order – so that the student or teacher is not forced to piece together the material from existing books. Further, since these workbooks are designed specifically for the Piano 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 avoidance of possible difficulties or confusion that come from trying to use 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 Piano 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 all the performance, technique 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. Since no two method systems are alike and none of them align completely to the PPTA (Illinois) Syllabus, placing a student at the correct level can be difficult to assess. In order to know for sure what level the student should begin, the author offers the following guidelines. *[N.B. The Piano Evaluations require some staff reading at Level A, so any students who will not have begun staff reading before the evaluations should probably wait another year for participation.]*

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

**Level II:** Student has acquired the following technique (equal to Level I):

Pentachord Patterns for the Group 1, Group 2 and Group 3 keys.

Has begun scales, has begun tonic triad inversions and is playing pieces in all Group 1 keys with I, IV<sup>6</sup><sub>4</sub> and V<sup>6</sup><sub>5</sub> chords in the harmony.

**Level III:** Student has acquired the following technique (equal to Level II):

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

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<sup>6</sup><sub>4</sub> – I – V<sup>6</sup><sub>5</sub> – I) in all major keys up to 4 sharps or flats.

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

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 – IV<sup>6</sup><sub>4</sub> – I – V<sup>6</sup><sub>5</sub> – I) in all major keys.

Primary chords (i – iv<sup>6</sup><sub>4</sub> – i – V<sup>6</sup><sub>5</sub> – i) in all minor keys up to 4 sharps or flats.

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

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 – IV<sup>6</sup><sub>4</sub> – I – V<sup>6</sup><sub>5</sub> – I) in all major keys.

Primary chords (i – iv<sup>6</sup><sub>4</sub> – i – V<sup>6</sup><sub>5</sub> – i) in all minor keys.

**Level VII:** Student has acquired the following technique for all keys up to 5 sharps or flats (equal to Level VI)

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 in inversions (I<sub>6</sub> – IV – V<sup>4</sup><sub>2</sub> – I<sub>6</sub> and I<sup>6</sup><sub>4</sub> – IV<sub>6</sub> – V<sub>7</sub> – I<sup>6</sup><sub>4</sub>) in all **major** keys.

**Level VIII:** Student has acquired the following technique for all keys up to 6 sharps or flats (equal to Level VII)

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**

Chord progressions in inversions (i<sub>6</sub> – iv – V<sup>4</sup><sub>2</sub> – i<sub>6</sub> and i<sup>6</sup><sub>4</sub> – iv<sub>6</sub> – V<sub>7</sub> – i<sup>6</sup><sub>4</sub>) in minor keys [a, e, b, f#, d, g, c].

*[The advanced Levels IX, X, and XI will be addressed in later editions.]*

**Middle-C v. C-Position:** Some method books start with Middle-C Position and some start with C-Position. It appears as a generalization that the method books designed for younger children usually favor starting with 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 start in C-Position probably should be placed in Level B. Otherwise, follow the above guidelines for Level C and above.

**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 how 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  
October, 2006

# Introduction

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. If the teacher feels a student might be capable of advancing to a higher level, using one of these workbooks to cover the material of the level to be skipped (June through December) is a good way to ensure that the student is capable of the next level.

Each lesson has **four** pages (areas): Daily Practice & Ear Training, Sight Reading, Technique and Theory. 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 Ear Training & Sight Reading pages should be done at the lesson before the other pages are assigned. If a student demonstrates strong ability in a certain Ear Training exercise, that exercise can be skipped in later lessons to allow time for other activities. The Daily Practice section 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 parent 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 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 assigned theory book to cover that material. Material on the Technique page may be new, as the requirements for the Piano 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 IV of the Piano Evaluation, thus greatly simplifying the preparation process.

**This Level IV workbook begins where Level III leaves off. A 4-page review of the Level III material is provided at the beginning of Level IV as a refresher, and this review can also be used as a catch-up for the student who is participating in the Piano Evaluations for the first time at Level IV. If a student appears to be significantly lacking in the Level III knowledge or skills necessary to begin the Level IV workbook, the author recommends that the student be assigned Level III in order to cover the needed material and fill in the gaps. Ideally, this is best done in the summer or fall, before preparation for the Piano Evaluations Level IV has begun, but it can be done concurrently if no other option is available.**

# Requirements For Level IV

*[THERE IS A SEPARATE THEORY EXAMINATION FOR LEVEL IV, BUT NO WRITTEN TEST.]*

## PERFORMANCE

### I. Repertoire

The student **must** perform from memory **three pieces**: one from the Baroque Period (List A), one from the Classical Period (List B), and one from the Romantic or 20<sup>th</sup> Century Periods (List C). **At least one** selection **must** actually be from the Level IV repertoire syllabus list. Only one work by the same composer may be performed, even if the composer appears on more than one list. Care should be taken to present a choice of 3 pieces representing contrasting technical and musical demands. Performance from memory is expected at all levels, and the use of music during the evaluation for any piece will result in points lost in scoring.

#### LIST A PIECE (BAROQUE)

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

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

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

This piece is on the syllabus list

#### LIST B PIECE (CLASSICAL)

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

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

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

This piece is on the syllabus list

#### LIST C PIECE (ROMANTIC OR 20<sup>TH</sup> CENTURY)

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

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

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

This piece is on the syllabus list



## II. Technique

All technique listed below **must** be played from memory, ascending and descending, at a moderate tempo, with a firm even tone and logical fingering in **all** the keys listed below. Tempo indicated for scales should be regarded as a minimum. Throughout, the examiner will stress rhythmic precision and control over speed.

A. **SCALES: Two octaves** in eighth notes, MM  $\downarrow$  (♩♩) = 88.

E $\flat$ , A, E Major (legato and staccato, **hands together**)  
c, f $\sharp$  Natural and Harmonic Minor (legato and staccato, **hands together**)  
c Melodic Minor scale (legato, **hands alone**)  
E Major Contrary Motion (legato)

B. **TONIC TRIADS:** Root position and inversions, **one octave**, ascending and descending, solid and broken, **hands alone**. CORRECT FINGERING IS REQUIRED.

E $\flat$ , A, E Major  
c, f $\sharp$  Minor

C. **ARPEGGIOS:** Root position, **hands alone**, legato, **two octaves** in eighth notes.

E $\flat$ , A, E Major  
c, f $\sharp$  Minor

## III. Performance Sight Reading

A. **Sight Reading.** Student will sight read a short passage equal in difficulty to a Level I piece. The sight reading examples will be in the keys studied in the technique. Brief, silent examination of the example will be allowed before playing (up to 30 seconds).

B. **Rhythm.** Student will clap or play on a single note, a rhythm example. This example may be in the 2/4, 3/4, 4/4 or 6/8 meters, including dotted rhythms and triplets, with the following note values and their equivalent rests:



## IV. Oral Questions

Student will be asked questions, as in earlier levels, covering such points as key, meter, markings, and style. Simple questions, derived from the “Form” sections covered in theory examinations through Level IV, may also be asked. All questions will relate only to pieces the student is performing.

# THEORY

## I. Keyboard Harmony. All major keys are required in this section.

Student will play the chord progression I – IV (IV<sup>6</sup><sub>4</sub>) – I – V<sub>7</sub> (V<sup>6</sup><sub>5</sub>) – I, as illustrated below, in the key requested by the examiner. The chords may be played hands separately. Students playing organ may add pedals if they wish, on the functional bass.



## II. Understanding the Musical Score

A. **Theory Sight Reading.** Material will be a single line melody in the major mode of E<sup>b</sup>, A, or E, one phrase for each hand, using all degrees of the scale. The seventh scale degree (leading tone) and only the seventh scale degree, will be written below the tonic. Material will be in 6/8 meter with the following note values:



1. Student will explain the time signature.
  2. Student will clap the rhythm. (Silent or audible counting, or saying note values is acceptable).
  3. The examiner will remind the student that the example is in the major mode. Student will identify the key, and play the complete scale (with one hand or in tetrachords), naming the notes while playing. Student will identify, by size and direction, intervals in the printed score.
  4. Student will play the melody at his/her own tempo and will be graded on accuracy of notes and rhythm, and maintenance of the beat. Smooth fingering to be commended but not mandatory.
- B. **Harmonization.** Student may play the chord progression I – IV (IV<sup>6</sup><sub>4</sub>) – I – V<sub>7</sub> (V<sup>6</sup><sub>5</sub>) – I, hands separately, in the key of the example. (No points).
1. Student will replay the sight reading example, adding the above chords, with proper hand on first and fourth counts of each measure, to be scored on accuracy in the melodic playing, maintenance of the beat, and proper selection and placement of chords. Organ pedals are optional.

## C. Transposition

1. Student will play the scale in one of the remaining major keys (E<sup>b</sup>, A, or E) as designated by the examiner, with one hand or in tetrachords, naming the notes while playing.
2. Student will play the sight reading example transposed into the new key **without** the chords.

## III. Aural Awareness

### A. Pitch and Mode.

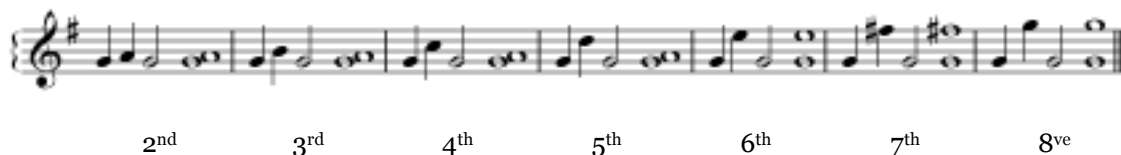
1. **Cadences.** Student will identify as major or minor, the progression I – V<sub>7</sub> (V<sup>6</sup><sub>5</sub>) – I or I – IV (IV<sup>6</sup><sub>4</sub>) – I after two hearings, and will identify the chords heard by their function: I, IV or V<sub>7</sub> or tonic, subdominant or dominant (7<sup>th</sup>).

Example:



Answer: Major  
I – IV – I or  
tonic – subdominant - tonic

2. **Intervals.** After hearing the examiner play the major scale in the key of the examples, the student will identify individual intervals built on the tonic by responding orally after each example is **played twice**. Intervals will be played broken and solid and may be in random order.



3. **Echo Playing.** (Example is limited to the first six degrees of the scales of E<sup>b</sup>, A, or E major.)

Student will stand or sit where keyboard cannot be seen. Examiner will remind student that the example is in a major key and will tell the student the name of the first note. After playing the first six degrees of the scale in the key of the example, the examiner will play a segment of five notes (within the same six degrees) beginning and ending on the tonic. After two hearings, the student will repeat the segment on the keyboard. (No rhythm is required.)

Example:

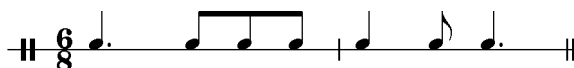


4. **Echo Rhythm.** (MM ♩ = 132) Pattern **must not** be visible to student. Material will consist of a rhythm pattern two measures in length in 6/8 meter, using all of the note values:



- a) Examiner will establish an eighth-note beat by clapping three eighth notes and then will play the pattern on one pitch. After **two** hearings, the student will clap the rhythm or play the rhythm on one pitch.
- b) Examiner will play the pattern **once more** and the student will identify the note values:

Example:



Answers:

- 1) Student performs rhythm by clapping or playing on one pitch.
- 2) “dotted quarter – three eighth notes – quarter – eighth – dotted quarter” or “quarter dot – three-e-eighths – quarter – eighth – quarter dot,” etc.



# Recitation Drills

The questions and answers provided on this page cover the most important theoretical and technical concepts covered in the Piano Evaluation Level IV. The Daily Practice directions will indicate when to add or discontinue a question (drill) on this list. A family member should ask the student these questions daily. If this is not possible, the student should study by covering up the answers and look at the answer **only after** trying to answer the question. If incorrect, say the correct answer **aloud** 3 times to help remember it. **Teacher: Review these questions at every lesson.**

	QUESTION	ANSWER						
1	Recite the order of <b>sharps</b> :	F# – C# – G# – D# – A# – E# – B#						
2	Recite the order of <b>flats</b> :	Bb – Eb – Ab – Db – Gb – Cb – Fb						
3	What is the rule for naming <b>flat</b> keys?	Key name is the <b>next-to-the-last flat</b> .						
4	What is the rule for naming <b>sharp</b> keys?	Key name is ½ step up from the <b>last sharp</b> .						
5	When playing scales, what should <b>never</b> happen during a <b>thumb under or finger crossing</b> ?	<b>NO HAND BOUNCING</b> <b>NO WRIST TWISTING</b> <b>NO ARM SWINGING</b>						
6	What does <b>natural minor</b> mean?	Play only the notes that are in the key signature.						
7	What does <b>harmonic minor</b> mean?	Raise the 7 <sup>th</sup> note ½ step both <b>ascending</b> and <b>descending</b> .						
8	What does <b>melodic minor</b> mean?	Raise the 6 <sup>th</sup> and 7 <sup>th</sup> notes ½ step on <b>ascending</b> and return them to the <b>natural form</b> on <b>descending</b> (lower them again).						
9	For tonic triads, when do you use the fingering 1 – 2 – 5 <b>in the RH?</b> ..... <b>in the LH?</b>	(For all other tonic triads the fingering is 1 – 3 – 5.) <b>For RH use 1 – 2 – 5 for the 1<sup>st</sup> Inversion</b> <b>For LH use 5 – 2 – 1 for the 2<sup>nd</sup> Inversion</b>						
10	What is the correct way to play tonic triad inversions and primary chords?	1) Move the arm over the keyboard for the (next) chord. 2) Make the shape for the chord with the fingers and hand while the hand is in the air. <b>Do not touch the keys!</b> 3) Play by lowering the already formed hand onto the keys.						
11	Which fingers play together in white key major scales?	The LH 3 and RH 3 play at the same time except for F major.						
12	Which fingers move to play primary chords?	<b>(REFER TO CHART ON PAGE 12)</b>						
13	Name all the <b>major and minor keys</b> and their sharps/flats <i>Opt.1: Go in number order, starting with flats one day and sharps the next day.</i>  <i>Opt.2: Select keys in random order.</i>		<b>FLATS</b>			<b>SHARPS</b>		
		0	No Sharps or Flats is C Major or A Minor					
		1	Bb	F	d	F#	G	e
		2	BbEb	Bb	g	F#C#	D	b
		3	BbEbAb	Eb	c	F#C#G#	A	f#
		4	BbEbAbDb	Ab	f	F#C#G#D#	E	c#
		5	BbEbAbDbGb	Db	bb	F#C#G#D#A#	B	g#
		6	BbEbAbDbGbCb	Gb	eb	F#C#G#D#A#E#	F#	d#
7	BbEbAbDbGbCbFb	Cb	ab	F#C#G#D#A#E#B#	C#	a#		
14	How do we identify the correct key when looking at the music?	First look at the <b>key signature</b> to determine the possible major or minor keys, then look at the <b>last measure</b> to decide major or minor.						
15	How do you make a min triad → dim triad? ...maj triad → aug triad?	Lower the 5 <sup>th</sup> ½ step Raise the 5 <sup>th</sup> ½ step.						
16	How do you find a minor key from its major key name? What is this called?	Go down 3 half steps (a <b>minor third</b> ) from the major key name. <b>Relative Major/Minor.</b>						
17	How do you make a major key into a minor key? What is this called?	Add <b>three</b> flats or lower the 3 <sup>rd</sup> , 6 <sup>th</sup> and 7 <sup>th</sup> degrees. <b>Parallel Major/Minor.</b>						
18	What is the rule for fingering <b>black key major scales</b> ?	RH 4 always plays <b>Bb</b> LH 4 always plays the <b>last flat in the key signature.</b>						

# Level III Technique Review

[Test the student for all the technique and in all the keys given. Cross off any keys that are good, and circle any keys that need extra practice or review.]

A. **5-Note Pentachord Pattern:** All major and minor keys, hands together, at a moderate tempo with touches in the two hands as shown (and with hands reversed):

<b>MAJOR</b>	C	G	F	D	A	E	D $\flat$	A $\flat$	E $\flat$	G $\flat$	B $\flat$	B
<b>MINOR</b>	c	g	f	d	a	e	c $\sharp$	g $\sharp$	e $\flat$	f $\sharp$	b $\flat$	b

Note: The pentachord technique is not required for Level IV, and is provided here only as a review for those students who would benefit from it.

B. **Scales.** Two octaves, legato and staccato, **hands alone.** Finish each scale with the tonic triad solid (natural, harmonic and melodic forms for minors):

KEYS	
F	d
D	
B $\flat$	g

C. **Inverted Tonic Triads:** Root position and inversions, one octave, ascending and descending, solid and broken, **hands alone.** CORRECT FINGERING IS REQUIRED:

KEYS	
F	d
D	
B $\flat$	g

D. **Arpeggios:** Two octaves, ascending and descending, **hands alone,** legato.

KEYS	
F	d
D	
B $\flat$	g

# Level III Ear Training Review

[Test the student on these Ear Training exercises at each lesson until the student attains a perfect score several weeks in a row.]

**A. Mode (Cadences):** [Play each example twice, the student must identify as either **major** or **minor**.]

1. Major mode, C major: C4-E4-G4-A4-B4-G4-E4-C5

2. Minor mode, C minor: C4-E4-G4-A4-B4-G4-E4-C5

3. Dorian mode, D minor: D4-F4-A4-B4-G4-F4-D5

4. Phrygian mode, D minor: D4-F4-A4-B4-G4-F4-D5

5. Lydian mode, D major: D4-F4-A4-B4-G4-A4-B4-G4-F4-D5

6. Mixolydian mode, D major: D4-F4-A4-B4-G4-A4-B4-G4-F4-D5

**B. Intervals:** [Play each interval **twice** as given. Mark ✓ or ✗]

1) Major/Minor 3rds. [Identify as **major 3<sup>rd</sup>** or **minor 3<sup>rd</sup>**.]

1. Major 3rd: C4-E4

2. Minor 3rd: C4-Eb4

3. Major 3rd: D4-F#4

4. Minor 3rd: D4-F4

5. Major 3rd: E4-G#4

6. Minor 3rd: E4-G4

2) Perfect 4ths/5ths. [Identify as **perfect 4th** or **perfect 5th**.]

1. Perfect 4th: C4-F4

2. Perfect 5th: C4-G4

3. Perfect 4th: D4-A4

4. Perfect 5th: D4-A#4

5. Perfect 4th: E4-B4

6. Perfect 5th: E4-Bb4

3) **Echo Play:** [Play the pentachord pattern up and down that matches the key of the example below. Play the sequence of notes **twice**. Student must play the notes correctly at the keyboard.]

1. C major: C4-D4-E4-F4-G4

2. D minor: D4-E4-F4-G4-A4

3. E major: E4-F4-G4-A4-B4

4. F major: F4-G4-A4-B4-C5

**C. Rhythm & Form:** [Play each example **five times**. Student performs a different action each time.]

(1) 3/4 time signature, key of Bb. Treble clef: Quarter notes Bb4, D5, E5, F5, G5, A5, B5. Bass clef: Half notes Bb4, D5, E5, F5, G5, A5, B5.

(2) 2/4 time signature, key of D. Treble clef: Quarter notes D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Bass clef: Quarter notes D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

- 1) After the **first** playing, the student will **identify the meter** as 2/4 or 3/4.
- 2) During the **second** playing, the student will **conduct**, correctly using the correct conductor's patterns. First beat must show definite accent in the student's arm or wrist motion.
- 3) Play the example a **third** and **fourth** time. During the **fourth** playing, the student will raise a hand or speak out at phrase endings and state whether the phrase ended with a **tonic** (I or i) or **dominant** (V or V<sub>7</sub>) chord.
- 4) After the **fifth** playing, student must state whether the phrases are **parallel** or **contrasting**.

# Level III Theory Review

A. Name these musical symbols:

		<b>C</b>	
<b>x</b>			
		<i>8va-----</i>	
		<i>rit.</i>	
<i>fp</i>			
<i>accel.</i>			
		<i>sf, sfz</i>	
<i>15ma-----</i>		<i>Ped.</i>	

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

The first staff is in G major (one sharp) and the second is in D major (two sharps). Both are in 4/4 time. The notes are mixed up between the two keys. Empty boxes are provided above each note for labeling.





# Daily Practice & Ear Training 1

## DAILY PRACTICE DIRECTIONS:

- 1) Answer the Recitation Drill Questions numbers 1-10 on Page 1.
- 2) Practice any technique circled by your teacher on Page 2.
- 3) Practice the scales **hands together** following the directions on Page 8
- 4) Do the written theory home work on Page 9 before the next lesson.

## EAR TRAINING: [Mark ✓ / ✗]

**A. Perfect 4ths, 5ths & 8ves:** [Play examples of Perfect 4<sup>th</sup>, 5<sup>th</sup> and 8<sup>ve</sup> first to demonstrate the difference. Then, play each interval **twice** as given. Student must identify as 4<sup>th</sup>, 5<sup>th</sup> or 8<sup>ve</sup>.]

**B. Major/Minor 3rds & 2nds:** [Play examples of major 3<sup>rd</sup>, minor 3<sup>rd</sup> and (major) 2<sup>nd</sup> first to demonstrate the difference. Then, play each interval **twice** as given. Student must identify as major 3<sup>rd</sup>, minor 3<sup>rd</sup> or 2<sup>nd</sup>.]

**C. Major 6ths & 7ths:** [Play an example of major 6<sup>th</sup> and major 7<sup>th</sup> first to demonstrate the difference. Then, play each interval **twice**. Student must identify as 6<sup>th</sup> or 7<sup>th</sup>.]

**D. Cadences:** [Play each chord progression **twice**. After the second hearing, student must identify mode as **major** or **minor**, and must identify the chords by their chord function number (I, IV or V<sub>7</sub>) or function name (**tonic**, **subdominant** or **dominant**).]

**E. Echo Rhythm:** [Clap three eighth notes to establish the beat, then play the rhythm **twice** on a single pitch. Student must then clap or play the rhythm correctly. After a **third** hearing, the student must identify the note values: quarter – eighth – dotted-quarter – three-eighths, etc.]

**F. Echo Play:** [Play the first six degrees of the scale that matches the key of the example below. Play the sequence of notes **twice**. Student must play the notes correctly at the keyboard.]



# Technique 1: Scales Hands Together

As was mentioned in the Level III Preparation Workbook, the Piano Evaluation Syllabus is designed to introduce *new technique* as well as *new keys* at each level of the syllabus. The student is required to learn the new technique, and to be able to play it in various required keys. At Level IV the new technique for scales is playing them **hands together**. In this lesson, you will learn how to play the Group 1 scales hands together.

FINGER CROSSING TECHNIQUE FOR SCALES	
DO NOT...	DO...
☹ Bounce the hand up and down.	☺ <i>Sneak</i> the thumb under the other fingers.
☹ Twist or turn the wrist.	☺ Keep the hand up to give the thumb room to move.
☹ Swing the arm out.	☺ Glide the hand smoothly up and down the keyboard.

**SCALE Directions:** MM ♩ = 80 / 100 / 120 ♩ = 60 / 80

- 1) Practice the **scales** below **both hands together**, at a slow deliberate tempo.
- 2) Play **legato** the first time, then play **staccato** on the repeat.
- 3) **Notice that the 3<sup>rd</sup> finger in the RH and LH play at the same time (except F major)!**
- 4) Practice it at the **five** MM tempos given above to develop **accuracy**, then **speed**.

The image displays three systems of piano scale exercises in 2/4 time, each consisting of a right-hand (RH) and left-hand (LH) staff. The first system is in C major (f-p), the second in F major (f-p), and the third in D major (f-p). Each system shows ascending and descending scales with fingerings and finger crossing techniques. Fingerings are indicated by circled numbers 1-5. Finger crossing is shown with arrows and circled numbers. The first system includes a 'f-p' dynamic marking. The second and third systems are labeled 'RH' and 'LH' for right and left hand respectively.

# Theory 1: Rhythm

Every note has a certain **value** (number of beats) and also every note has a **count** (which number it happens on within a measure). In the meters 2/4, 3/4 and 4/4 (also **C**), quarter notes get 1 beat, half notes get 2 beats, dotted half notes get 3 beats and whole notes get 4 beats. Eighth notes are smaller than a beat and have a value of  $\frac{1}{2}$  beat. Sixteenth notes are even smaller and have a value of  $\frac{1}{4}$  beat. When counting sixteenth notes we divide the beat into: '1 e & a 2 e & a'. *Triplets* are three eighth notes that fit in the time of one beat, and therefore have a value of  $\frac{1}{3}$  of a beat. Triplets are counted as '1 & & 2 & &' (some books use '1 & a' or '1 trip-let'). When a dot is placed after a note, it increases the note by  $\frac{1}{2}$  the value of the note. Therefore, a dotted whole note is 6 beats ( $4+2 = 6$ ), a dotted half note is 3 beats ( $2+1 = 3$ ), and a dotted quarter note is  $1\frac{1}{2}$  beats ( $1+\frac{1}{2} = 1\frac{1}{2}$ ). In the meter 2/2 (also **C**), all the note values change: eighth notes get  $\frac{1}{4}$  beat, quarter notes get  $\frac{1}{2}$  beat, half notes get 1 beat, dotted half notes get  $1\frac{1}{2}$  beats and whole notes get 2 beats. In the meter 6/8 all the note values change in the other direction (bigger): eighth notes get 1 beat, quarter notes get 2 beats, dotted quarter notes get 3 beats, and dotted half notes get 6 beats.

Examples of rhythmic patterns in common time (C):

- Measure 1: Quarter, quarter, quarter, quarter. Count: 1 & 2 & 3 & 4 &
- Measure 2: Dotted quarter, eighth, quarter, quarter, quarter. Count: 1 & 2 & 3 & 4 &
- Measure 3: Quarter, eighth, eighth, quarter, quarter, quarter, quarter. Count: 1 & & 2 & & 3 & & 4 & &
- Measure 4: Triplet eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth. Count: 1 e & a 2 e & 3 & a 4 &

Examples of rhythmic patterns in common time (C) with empty boxes for counting:

- Measure 1: Quarter, quarter, quarter. Count: 1 & 2 &
- Measure 2: Triplet eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth. Count: 1 e & a 2 e &
- Measure 3: Quarter, eighth, eighth, quarter, quarter, quarter, quarter. Count: 1 & a 2 &

Examples of rhythmic patterns in 6/8 time:

- Measure 1: Triplet eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth. Count: 1 2 3 4 5 6
- Measure 2: Dotted quarter, eighth, quarter, quarter, quarter, quarter. Count: 1 2 3 4 5 6

For each example below, put the **value** (number of beats) of the note in the box above the notes and write the **count numbers** of the measure on the line below the notes. **CLAP and count, then PLAY and count the rhythms.**

(1) Musical notation in common time (C) with empty boxes for value and count.

(2) Musical notation in 3/4 time with empty boxes for value and count.

(3) Musical notation in common time (C) with empty boxes for value and count.

(4) Musical notation in 6/8 time with empty boxes for value and count.

# Daily Practice & Ear Training 2

## DAILY PRACTICE DIRECTIONS:

- 1) Answer the Recitation Drill Questions numbers 1-12 on Page 1.
- 2) Practice any technique circled by your teacher on Page 2.
- 3) Practice the scales **hands together** following the directions on Page 8
- 4) Practice the **Primary Chord** technique following the directions on Page 12
- 5) Do the written theory home work on Page 13 before the next lesson.

## EAR TRAINING: [Mark ✓ / ✗]

**A. Perfect 4ths, 5ths & 8ves:** [Play examples of Perfect 4<sup>th</sup>, 5<sup>th</sup> and 8<sup>ve</sup> first to demonstrate the difference. Then, play each interval **twice** as given. Student must identify as 4<sup>th</sup>, 5<sup>th</sup> or 8<sup>ve</sup>.]

**B. Major/Minor 3rds & 2nds:** [Play examples of major 3<sup>rd</sup>, minor 3<sup>rd</sup> and (major) 2<sup>nd</sup> first to demonstrate the difference. Then, play each interval **twice** as given. Student must identify as major 3<sup>rd</sup>, minor 3<sup>rd</sup> or 2<sup>nd</sup>.]

**C. Major 6ths & 7ths:** [Play an example of major 6<sup>th</sup> and major 7<sup>th</sup> first to demonstrate the difference. Then, play each interval **twice**. Student must identify as 6<sup>th</sup> or 7<sup>th</sup>.]

**D. Cadences:** [Play each chord progression **twice**. After the second hearing, student must identify mode as **major** or **minor**, and must identify the chords by their chord function number (I, IV or V<sub>7</sub>) or function name (**tonic**, **subdominant** or **dominant**).]

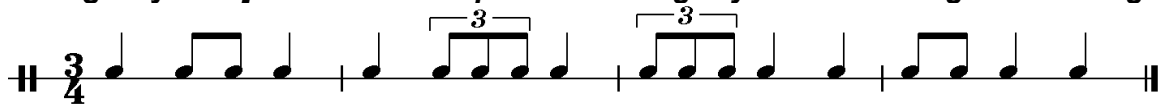
**E. Echo Rhythm:** [Clap three eighth notes to establish the beat, then play the rhythm **twice** on a single pitch. Student must then clap or play the rhythm correctly. After a **third** hearing, the student must identify the note values: quarter – eighth – dotted-quarter – three-eighths, etc.]

**F. Echo Play:** [Play the first six degrees of the scale that matches the key of the example below. Play the sequence of notes **twice**. Student must play the notes correctly at the keyboard.]

# Sight Reading 2

For the Rhythm and Melody examples, the student has **only one chance** to play it correctly. The student is allowed 30 seconds to review the music before playing. Follow the directions for the Theory example. **Remember, the goal is to play each example perfectly the first time!**

**A. Sight Reading Rhythm:** *[Student will clap the following rhythm. Counting is encouraged.]*



**B. Performance Sight Reading:**

Number of Tries: \_\_\_\_\_



**C. Theory Sight Reading:** *[For the example below do the following nine steps.]*

- 1) Explain the time signature.
- 2) Clap the rhythm of the melody.
- 3) Identify the key. *[Major only]*
- 4) Play the scale of the key in one hand, naming the notes.
- 5) Identify by size and direction the intervals in the melody.
- 6) Play the example as written.
- 7) Play the I – V<sup>6</sup><sub>5</sub> – I progression in the key of the example (RH/LH alone).
- 8) Play the example adding chords on the **first** and **fourth** beats of each measure (harmonizing).
- 9) Transpose the example to the keys of G, D, and A (without chords).







# Theory 2: Key Signatures

## RULES FOR NAMING MAJOR KEY SIGNATURES:

**Flat Keys:** Key name is the next-to-the-last flat.

**Sharp Keys:** Key name is ½ step up from the last sharp.

**Exceptions:** C-major is no sharps or flats

F-major is one flat – B<sup>b</sup>.

## RULE FOR NAMING MINOR KEY SIGNATURES:

The minor key name is three ½ steps (a minor 3<sup>rd</sup>) down from the major key name.

Every possible key signature can have two possible key names: one **major** and one **minor**. Simply use the rules above to find both names for any key signature. The major and minor key names that have the same key signature are called **relative** major and minor.

For each measure below, draw the specified number of sharps or flats on the staves (in the correct order), and write the name of the **relative major** and **minor** keys on the lines below:

1	2	3	4
4 Flats	No Sharps/Flats	6 Sharps	3 Flats
_____	_____	_____	_____
_____	_____	_____	_____

5	6	7	8
4 Sharps	2 Flats	2 Sharps	1 Flat
_____	_____	_____	_____
_____	_____	_____	_____

9	10	11	12
5 Flats	3 Sharps	5 Sharps	1 Sharp
_____	_____	_____	_____
_____	_____	_____	_____