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PIANO EVALUATION PREPARATION WORKBOOK (LEVEL V)

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 V is a comprehensive and systematic student preparatory 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. **Special extra pages help the student prepare the Essay Assignment (required for Level V), with easy to follow daily instructions.** 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 beyond Level I or who skip a level.

WHEN TO ASSIGN THIS BOOK: The Evaluations are held in May, and it takes at least 18 weeks to complete the book if all lessons are assigned each week. Starting in December or January is sufficient for the diligent student. Average students, students skipping a level and students not previously participating in the Evaluations should start earlier at the discretion of the teacher.

LESSON TIME: The amount of time required to correct written homework, check the technique and perform the ear training & sight reading exercises can vary from 15–20 min. depending on the student. If the teacher finds that this is too much time, the workbook lessons can be divided in half, resulting in ear training and sight reading one week, and the theory and technique another week. Such an approach will necessitate assigning the books in September or October in order to complete all the material by May (36 weeks).

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.

The first few pages of the each workbook beyond Level I provide a review **only** of the material covered at the previous level. Since the material covered in the evaluations is accumulative year-to-year, a review solely of the previous year's material 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 literature 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. Only levels 3-11 are listed below, so if your student does not appear to be prepared for any of these levels, it is likely she or he should be placed at a lower level. The technique listed is what the student should have mastered **prior to** attempting preparation for the given level.]*

Levels A, B, C, I & II: (see earlier books for the requirements at these levels.)

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, one octave solid and broken

Arpeggios two octaves hands separately

Primary chords (I – IV⁶₄ – I – V⁶₅ – I) in all major keys up to 4 sharps or flats (or Groups 1 & 2).

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 alone, one octave solid and broken

Arpeggios two octaves hands alone

Primary chords (I – IV⁶₄ – I – V⁶₅ – I) in **all** major keys.

Primary chords (i – iv⁶₄ – i – V⁶₅ – i) in all minor keys up to 4 sharps or flats (or Groups 1 & 2).

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**, one octave solid and broken

Arpeggios two octaves hands separately

Primary chords (I – IV⁶₄ – I – V⁶₅ – I) in **all** major keys.

Primary chords (i – iv⁶₄ – i – V⁶₅ – 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, hands alone, starting on C or G

Tonic Triad inversions, hands **together**, one octave solid and broken

Four-Note Tonic Chord inversions, one octave, hands **alone**, solid and broken

Arpeggios two octaves hands **alone**

Chord progressions chords in inversions (I₆ – IV – V⁴₂ – I₆ and I⁶₄ – IV₆ – V₇ – I⁶₄) in all **major** keys.

Level VIII: Student has acquired the following technique for keys [G, D, E, e, b, c♯] (equal to Level VII)

Scales hands **together**, **four** octaves, legato and staccato (including natural, harmonic and melodic minors)

Chromatic scale starting on any note, scales in Two vs. Three rhythms

Four-Note Tonic Chord inversions, hands **together**, one octave, solid and broken

Dominant 7th chord inversions, hands **alone**, one octave, solid and broken

Arpeggios (tonic and dominant 7th), **three** octaves, hands **together**

Chord progressions in inversions (i₆ – iv – V⁴₂ – i₆ and i⁶₄ – iv₆ – V₇ – i⁶₄) in all **minor** keys

Level IX: Student has acquired the following technique for keys [B♭, A♭, D♭, g, f, b♭] (equal to Level VIII)

Scales hands **together**, **four** octaves, legato and staccato (including natural, harmonic and melodic minors)

Chromatic scale starting on any note, scales in Two vs. Three rhythms, octave scales (two octaves)

Four-Note Tonic Chord inversions, hands **together**, one octave, solid and broken

Dominant 7th chord inversions, hands **alone**, one octave, solid and broken

Arpeggios (major, minor and dominant 7th), **three** octaves, hands **together**

Chord progressions in inversions (i₆ – iv – V⁴₂ – i₆ and i⁶₄ – iv₆ – V₇ – i⁶₄) in **all** major and minor keys

Level X: Student has acquired the following technique for keys up to 6 sharps (equal to Level IX)

Scales hands **together**, **four** octaves, legato and staccato (including natural, harmonic and melodic minors)

Chromatic scale starting on any note, scales in Two vs. Three rhythms

Scales separated by a 10th, legato, triplet eighth notes, three octaves

Octave scales [E major], Octave chromatic scales starting on any note (two octaves)

Four-Note Tonic Chord inversions, hands **together**, **two** octaves, solid and broken

Dominant 7th chord inversions, hands **together**, **two** octaves, solid and broken

Diminished 7th chord inversions, hands **together**, **two** octaves, solid and broken

Arpeggios (major, minor, dom. 7th and dim. 7th), **three** octaves, hands **together**

Chord progressions (I-vi-ii₆-V₇-I or i-VI-ii^o₆-V₇-i) in **all** major and minor keys, tonic and inversions.

Level XI: Student has acquired the following technique for keys up to 6 flats (equal to Level X)

Scales hands **together**, **four** octaves, legato and staccato (including natural, harmonic and melodic minors)

Chromatic scale starting on any note, scales in Two vs. Three rhythms

Scales separated by a 10th, a 6th, and a 3rd, legato, triplet eighth notes, three octaves

Octave scales, Octave chromatic scales starting on any note, Octave arpeggios (dom./dim. 7th) (two octaves)

Four-Note Tonic Chord inversions, hands **together**, **two** octaves, solid and broken

Dominant 7th chord inversions, hands **together**, **two** octaves, solid and broken

Diminished 7th chord inversions, hands **together**, **two** octaves, solid and broken

Arpeggios (major, minor, dom. 7th and dim. 7th), **three** octaves, hands **together**

Chord progressions (I-vi-ii₆-V₇-I or i-VI-ii^o₆-V₇-i) in **all** major and minor keys, tonic and inversions.

Introduction

This book is a 18-week course, and should be started in January or earlier to ensure completion prior to the May evaluations. If the teacher feels a student might need more than 18 weeks to complete the course, it is advisable to start even earlier. Starting in September allows time for two weeks per lesson. 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 the student should study the same questions at home 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 in the Daily Practice directions. 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. **Additional pages inserted after Lesson 5 and Lesson 10 help the student prepare the Essay Assignment, and these should be assigned accordingly.**

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 V of the Piano Evaluation, thus greatly simplifying the preparation process.

This Level V workbook begins where Level IV leaves off. A 5-page review of the Level IV material is provided at the beginning of Level V 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 V. If a student appears to be significantly lacking in the Level IV knowledge or skills necessary to begin the Level V workbook, the author recommends that the student be assigned Level IV 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 V has begun, but it can be done concurrently if no other option is available.

*N.B. Playing scales **hands together** is first required at Level IV, so any student who has not yet mastered this technique most likely should be placed at Level IV or earlier. If the teacher wants to place the student at Level V despite deficiency in this area, the Technique Review on page 3, Technique Lesson 1 on page 10 and the special Scale Drills on pages 90-91 of this workbook can be used as an introduction to teach this technique.*

Requirements for Level V

[THERE IS A SEPARATE THEORY EXAMINATION FOR LEVEL V, 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 20th Century Periods (List C). **At least one** selection **must** actually be from the Level V 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 20TH 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. Throughout, the examiner will stress rhythmic precision and control over speed. Tempo indicated for scales should be regarded as a minimum.

A. **SCALES: Hands together, two octaves** in eighth notes, legato and detached, MM $\text{♩}(\text{♩♩}) = 100$.

Major:	E \flat	A \flat	B
Natural minor:	c	f	g \sharp
Harmonic minor:	c	f	g \sharp
Melodic minor:	c	f	
Contrary motion:	E \flat Major (2 octaves, legato only)		

B. **TONIC TRIADS: Hands together**, root position and inversions, **one octave**, ascending and descending, solid and broken. **CORRECT FINGERING IS REQUIRED.**

Major:	E \flat	A \flat	B
Minor:	c	f	g \sharp

C. **ARPEGGIOS: Hands alone**, root position, legato, **two octaves** in eighth notes.

Major:	E \flat	A \flat	B
Minor:	c	f	g \sharp

III. Performance Sight Reading

A. **Sight Reading.** Student will sight read a short passage equal in difficulty to a Level II 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 using note values from previous levels. Time signatures with unequal division will be used in this test, i.e. 5/4, 7/5, 7/8.

IV. Essay (Level 5)

Student will submit a written essay, not to exceed 200 words in length, based on the composer whose music is performed from List A (Baroque). Material should include biographical facts, historical period composer represents, and common musical forms this composer used. A bibliography must accompany essay, which must be submitted for scoring by the specified deadline. The essay will be 5 points of the total 100 points of the Performance Evaluation score.

2. **Echo Playing.** (Example is limited to the first six degrees of the scale above the tonic and the seventh degree below the tonic in the keys of c or f harmonic minor.)

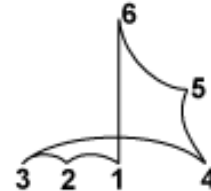
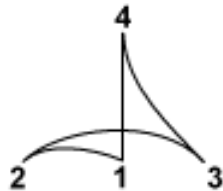
Student will stand or sit where keyboard cannot be seen. Examiner will remind student that the example is in a minor key and will tell the student the name of the first note. After playing the the scale in the key of the example, the examiner will play a segment of six notes beginning and ending on the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

Example:



- B. **Rhythm (Conducting).** Examiner will play a short piece in either 4/4 or 6/8 meter.

1. On **first** hearing, the student will determine the meter.
2. On **second** hearing, the student will conduct, correctly using one of the conductor's patterns pictured below. First beat in 4/4 meter, and the first & fourth beats in 6/8 meter must show definite accent in the student's arm or wrist motion.



- C. **Form**

1. The examiner will play a harmonized melody for the student. The student, on the second hearing, will raise her or his hand at the end of each phrase and state whether the phrase ended with a perfect or imperfect cadence. After another hearing, the student will identify the form (pattern of phrases) as ABA, AABB, ABAB, ABBA or ABB.

Example:

HEROLD: "Prayer from ZAMPA"



Answers: Imperfect, Imperfect, Imperfect, Perfect
Pattern is AABB

Recitation Drills

The questions and answers provided on this page cover the most important theoretical and technical concepts covered in the Piano Evaluation Level V. The Daily Practice directions will indicate when to add or discontinue a question (drill) on this list. 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 until mastered.**

	QUESTION	ANSWER	
1	Recite the order of sharps :	F# – C# – G# – D# – A# – E# – B#	
2	Recite the order of flats :	Bb – Eb – Ab – Db – Gb – Cb – Fb	
3	Name all the major and minor keys 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>	FLATS	
		SHARPS	
		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#		
4	What does natural minor mean?	Play only the notes that are in the key signature.	
5	What does harmonic minor mean?	Raise the 7 th degree ½ step both ascending and descending .	
6	What does melodic minor mean?	Raise the 6 th and 7 th degrees ½ step on ascending and return them to the natural form on descending (lower them again).	
7	Which fingers play together in white key major scales?	The LH 3 and RH 3 play at the same time except for F major.	
8	Which fingers move to play primary chords?	(REFER TO CHART ON PAGE 14)	
9	How do you make a min triad→dim triad? ...maj triad→ aug triad?	Lower the 5 th ½ step Raise the 5 th ½ step.	
10	What is it called when a minor key and major key have the same key signature but different tonic ? [Explain the relationship.]	Relative Major/Minor. Go down 3 half steps (a minor third) from the major key name.	
11	What is it called when a minor key and major key have the same tonic but different key signature ? [Explain the relationship.]	Parallel Major/Minor. Add three flats or lower the 3 rd , 6 th and 7 th degrees.	
12	What is the rule for fingering black key major scales ?	RH 4 always plays Bb LH 4 always plays the last flat in the key signature .	
13	The triad part of a dom. 7 th chord is always a _____ triad.	Major triad	
14	The 7 th of a dom. 7 th chord is always a _____ 7 th .	Minor 7th	
15	In major keys...which triads are major ?which triads are minor ?which triads are diminished ?	Triads I, IV and V (V ₇) are major . Triads ii, iii and vi are minor . Triad vii° is diminished .	
16	In harmonic minor keys...which triads are minor ?which triads are major ?which triads are diminished ?which triads are augmented ?	Triads i and iv are minor . Triads VI and V (V ₇) are major . Triads ii° and vii° are diminished . Triad III+ is augmented .	
17	Chord progression V (V ₇) – I is called _____	Full cadence OR perfect cadence OR authentic cadence	
18	Chord progression I – V (V ₇) is called _____	Half cadence OR imperfect cadence OR inauthentic cadence	
19	Chord progression IV – I is called _____	Plagal cadence	
20	Chord progression V (V ₇)–VI is called _____	Deceptive cadence	

Level IV Technique Review

[Test the student for all the technique and in all the keys given. All keys up to 3 flats and 4 sharps are included, representing the keys required for Levels II, III and IV, in order to provide review for students who have not participated in the evaluations prior to Level V. Minor keys in parentheses were not required. Cross off any keys that are good, and circle any keys that need extra practice or review. **The Scale Drills on Pages 90-91 are very helpful for practicing scales hands together.**]

A. **Scales.** Two octaves, legato and staccato, **hands together.** All three forms (natural, harmonic and melodic) for minors:

KEYS	
C	a
G	e
F	d
D	(b)
B \flat	g
A	f \sharp
E \flat	c
E	(c \sharp)

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

KEYS	
C	a
G	e
F	d
D	(b)
B \flat	g
A	f \sharp
E \flat	c
E	(c \sharp)

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

KEYS	
C	a
G	e
F	d
D	(b)
B \flat	g
A	f \sharp
E \flat	c
E	(c \sharp)

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

1) **Major/Minor 3rds and 2nds.** [Identify as **2nd**, **major 3rd** or **minor 3rd**.]

2) **Perfect 4ths, 5ths and 8ves.** [Identify as **perfect 4th**, **5th** or **8^{ve}**.]

3) **Major/Minor 6ths and 7ths.** [Identify as **7th**, **major 6th** or **minor 6th**.]

4) **Intervals of the Major Scale:** [Play the major scale in the key of the example, then play each interval **twice** as given. Student must identify as **2nd**, **3rd**, **4th**, **5th**, **6th**, **7th** or **8^{ve}**. There is only one instance of each interval. Do not indicate correct or incorrect answers until all intervals have been played and answered.]

B. 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 **V₇**) or function name (**tonic**, **subdominant** or **dominant**).]

C. 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.]

D. 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.]

Level IV Theory Review

A. Name these musical symbols:

		<i>15ma-----</i>	
<i>fp</i>			
		<i>b</i>	
		<i>sf, sfz</i>	
<i>accel.</i>			
		<i>Ped.</i>	
		<i>Tr.</i>	

B. Name these INTERVALS (specifying 'M' for major, 'm' for minor or 'P' for perfect):

1 2 3 4 5 6 7 8 9 10

C. Name these TRIADS (specifying maj., min., dim. or aug.):

1 2 3 4 5 6 7 8 9 10

D. Name these TRIADS (specifying maj., min., dim. or aug., AND root, 1st inv. or 2nd inv.):

1 2 3 4 5 6 7 8 9 10

E. Fill in the blanks:

1. _____ is the Italian word for **cut time**.
2. _____ is the Italian word for **gradually get faster**.
3. _____ is the French word for **German**.
4. _____ is the French word for **Polish**.
5. _____ is the French word for **jig**.
6. _____ is a word that means the same as IV or iv chord.
7. _____ are turns, trills, mordents and grace notes.
8. The texture of _____ music is _____, which means two or more melodies played at the same time.
9. The texture of _____ music is _____, which means the melody is accompanied by solid or broken chords.
10. _____ means composing with balanced phrases: $2+2=4$, $4+4=8$.
11. The _____ was the most popular Baroque dance in **triple** meter.
12. During the _____ the *waltz* replaces the _____.
13. During the _____ both form and beauty become _____, or in other words, "in the eyes of the beholder".
14. In the _____ version of the minor scale we raise the _____ and _____ degrees ascending, but lower them back again descending.
15. In the _____ version of the minor scale we raise the _____ degree both ascending and descending.
16. _____ major/minor means **same** letter name, but **different** key signatures.
17. _____ major/minor means **same** key signature, but **different** letter names.
18. A piece in _____ form has **two** sections: an _____ section and a _____ section.
19. A piece in _____ form has **three** sections: _____, _____ and _____.
20. *D. C. al Fine* stands for _____ *al Fine*, which is the Italian for _____. A piece that has this type of repeat designation is automatically in _____ form.
21. The _____ is a form with either **five** sections (____,____,____,____,____) or **seven** sections (____,____,____,____,____,____,____).
22. In _____, the second half of the _____ section repeats material from the _____ section.
23. _____ are the I, IV and V (or V_7) chords of a key.
24. The _____ is the IV – I chord progression.
25. The three sections of the Classical Sonata-Allegro Form are _____, _____, and _____.
26. During the _____, all the themes are introduced.
27. During the _____, the themes are mixed up like variations.
28. During the _____, all the themes are played again in the tonic key.

Daily Practice & Ear Training 1

DAILY PRACTICE DIRECTIONS:

- 1) Answer/study the **Recitation Drill Questions** 1-3 on Page 2.
- 2) Practice any technique circled by your teacher on Page 3.
- 3) Practice the **Hands Together Technique** on Page 10. [Use the Scale Drills on pages 90-91.]
- 4) Do the written **Theory Homework** on Page 11 before the next lesson.

EAR TRAINING: [Mark ✓ / ✗]

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

B. Major/Minor 6ths & 7ths: [Play an example of major 6th, minor 6th and major 7th first to demonstrate the difference. Then, play each interval **twice**. Student must identify as M6th, m6th or 7th.]

C. Intervals of the Major & Minor Scales: [Play the major and parallel harmonic minor scale in the key of the example, then play each interval **twice** as given. Student must identify as 2nd, M3rd, m3rd, 4th, 5th, M6th, m6th, 7th or 8^{ve}. Student may change answers for 1/2 credit. Do not indicate correct or incorrect answers until all intervals have been played and answered.]

D. Echo Play: [Play the harmonic minor scale that matches the key of the example below. Play the sequence of notes **twice**. Student must play the notes correctly at the keyboard.]

E. Rhythm & Conducting:

- 1) After the **first** hearing, the student will identify the meter as either 4/4 or 6/8.
- 2) During the **second** hearing, student will conduct, correctly using one of the conducting patterns given on page xi (stressing beat one, and if in 6/8 also beat four).

Technique 1: Hands Together

As was mentioned in the Preparation Workbooks at previous levels, 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 was playing them **hands together**. At Level V, there is nothing new to scales except the keys and the faster tempo, **but at Level V inverted tonic triads hands together is a new requirement**. Both Level IV and Level V require the keys E♭ major and c minor. Practice the scale and triad inversions on this page **both hands together** to prepare for the keys presented later in the book. *[The Scale Drills on Page 90-91 are very helpful for practicing scales hands together.]*

FINGER CROSSING TECHNIQUE FOR SCALES	
DO NOT...	DO...
⊗ Bounce the hand up and down.	⊙ Sneak 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 ♩ = 100 / 120 ♪ = 60 / 80 / 100

- 1) Practice the **scales** below **both hands together**, at a slow deliberate tempo.
- 2) Play four times: **f legato**, **p legato**, **f staccato** and **p staccato**.
- 3) Practice it at the **five** MM tempos given above to develop **accuracy**, then **speed**.

D-MAJOR

- TRIAD Directions:** MM ♩ = 80 / 100 / 120 / 160 / 200
- 1) Practice this **inverted triad** technique **both hands together** (solid and broken).
 - 2) Practice it at the **five** MM tempos given above to develop **accuracy**, then **speed**.
 - 3) Remember to move the arm and shape the hand for the next chord between each one.

D-MAJOR

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). Since the bottom number of the time signature determines *what kind of note gets one beat*, the values of notes change according to time signatures. Review the table below:

NOTE VALUES (BEATS) BASED ON TIME SIGNATURES									
	○	♩	♪	♫	♮	♯	♭	♩♩	♩♯
$\frac{3}{8}$ $\frac{6}{8}$ $\frac{12}{8}$	8	6	4	3	2	1½	1	1	½
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C	4	3	2	1½	1	¾	½	⅓	¼
$\frac{2}{2}$ C	2	1½	1	¾	½	⅜	¼	⅙	⅛

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)

(2)

(3)

Daily Practice & Ear Training 2

DAILY PRACTICE DIRECTIONS:

- 1) Answer/study the **Recitation Drill Questions** 1-8 on Page 2.
- 2) Practice any technique circled by your teacher on Page 3.
- 3) Practice the **Hands Together Technique** on Page 10.
- 4) Practice the **Group 1 Primary Chords** on Page 14.
- 5) Do the written **Theory Homework** on Page 15 before the next lesson.

EAR TRAINING: [Mark ✓ / ✗]

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

B. Major/Minor 6ths & 7ths: [Play an example of major 6th, minor 6th and major 7th first to demonstrate the difference. Then, play each interval **twice**. Student must identify as M6th, m6th or 7th.]

C. Intervals of the Major & Minor Scales: [Play the major and parallel harmonic minor scale in the key of the example, then play each interval **twice** as given. Student must identify as 2nd, M3rd, m3rd, 4th, 5th, M6th, m6th, 7th or 8^{ve}. Student may change answers for 1/2 credit. Do not indicate correct or incorrect answers until all intervals have been played and answered.]

D. Echo Play: [Play the harmonic minor scale that matches the key of the example below. Play the sequence of notes **twice**. Student must play the notes correctly at the keyboard.]

E. Rhythm & Conducting:

Allegro moderato From "Dance" by Daniel Gottlob Türk

- 1) After the **first** hearing, the student will identify the meter as either 4/4 or 6/8.
- 2) During the **second** hearing, student will conduct, correctly using one of the conducting patterns given on page xi (stressing beat one, and if in 6/8 also beat four).

Technique 2: Group 1 Primary Chords

For Piano Evaluation Level V the student is required to know how to play the primary chord progression (i-iv⁶₄-i-V⁶₅-i) in **all the minor keys**. (Level IV required all major keys.) This technique is listed as Keyboard Harmony on the theory portion of the examination, but since it is a playing skill it is included under Technique in this workbook. Study the chart below to understand which fingers move and how the hand shape changes to play each chord (both major and minor keys are given). *Note: When the inside fingers switch from 3 to 2 or 3 to 4, they **do not move out of position** – instead they play the notes they would normally play within the pentachord.*

WHICH FINGERS MOVE TO PLAY PRIMARY CHORDS					
	CHORDS	LEFT HAND		RIGHT HAND	
MAJOR	I – IV ⁶ ₄ – I	1 1 1 3 2 3 5 5 5	Thumb ↑↓ whole step. Inside 3 – 2 – 3 (1/2 step) Pinky stays the same.	5 5 5 3 3 3 1 1 1	Pinky ↑↓ whole step. Middle ↑↓ 1/2 step. Thumb stays the same.
	I – V ⁶ ₅ – I	1 1 1 3 2 3 5 5 5	Thumb stays the same. Inside 3 – 2 – 3 (1/2 step) Pinky ↓↑ 1/2 step.	5 5 5 3 4 3 1 1 1	Pinky stays the same. Inside 3 – 4 – 3 (1/2 step) Thumb ↓↑ 1/2 step.
MINOR	i – iv ⁶ ₄ – i	1 1 1 3 2 3 5 5 5	Thumb ↑↓ 1/2 step. Inside 3 – 2 – 3 (whole step) Pinky stays the same.	5 5 5 3 3 3 1 1 1	Pinky ↑↓ 1/2 step. Middle ↑↓ whole step. Thumb stays the same.
	i – V ⁶ ₅ – i	1 1 1 3 2 3 5 5 5	Thumb stays the same. Inside 3 – 2 – 3 (whole step) Pinky ↓↑ 1/2 step.	5 5 5 3 4 3 1 1 1	Pinky stays the same. Inside 3 – 4 – 3 (whole step) Thumb ↓↑ 1/2 step.

Directions:

MM ♩ = 60 / 80 / 100

- 1) Play these **primary chord** exercises at all **three** MM markings **RH/LH** separately, then **both**.
- 2) Be sure to shape the hand before playing, and lift your hand between every chord.
- 3) Make sure that **ALL** fingers are curved and on the tips!

The musical notation shows exercises for C-MAJOR, C-MINOR, F-MAJOR, F-MINOR, G-MAJOR, and G-MINOR. Each key has two systems of exercises. Each system contains two staves (treble and bass clef) with chord progressions and fingering numbers. The exercises are designed to be played at three different metronome markings (60, 80, and 100 bpm).

Theory 2: Keys and Scales

RULES FOR NAMING MAJOR KEY SIGNATURES:

Flat Keys: Key name is the **next-to-the-last flat**.
Sharp Keys: Key name is $\frac{1}{2}$ step up from the **last sharp**.
Exceptions: C-major is no sharps or flats
 F-major is one flat – B \flat .

RULE FOR NAMING MINOR KEY SIGNATURES:

The **minor** key name is three $\frac{1}{2}$ steps (a minor 3rd)
 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. Major and minor keys that have the same key signature but have different key names are called **relative** major and minor. Major and minor keys that have the same key names but have different key signatures are called **parallel** major and minor.

Directions:

- 1) On each staff below, draw the **scale** (up & down one octave) for the specified key.
- 2) Use accidentals (**sharps** and **flats**) in front of the notes.
- 3) Use only **quarter notes** for the scale (end on a half note).
- 4) Then draw the **tonic triad** and **key signature** for the specified key **at the end**.
- 5) Use **whole notes** for the tonic triads.
- 6) Remember the **order** of sharps or flats when you draw the **key signatures**.
- 7) Remember the rules for **stem direction** and **length**.
- 8) Write the **fingering** for every scale note (RH above the notes and LH below the notes).
- 9) Circle the **half steps** in the scales.
- 10) **Play** the scales and chords to make sure you wrote them correctly.

E \flat Major

SCALE:

TRIAD: KEY:

(1)

C Minor - Melodic

SCALE:

TRIAD: KEY:

(2)

B Major

SCALE:

TRIAD: KEY:

(3)

Technique 3: Key of E \flat Major

The technique in E \flat Major is a repeat from Level IV, and is provided here as a review and to prepare the student for the contrary motion scale in E \flat to come. The primary differences between technique at Level IV and technique at Level V is that scales must be performed at a **faster tempo** and triad inversions must be performed **hands together**. Notice the new notation for triads at this level (quarter notes and triplets).

SCALE Directions: MM ♩ = 120 / 160 ♩ = 80 / 100 / 120

- 1) Practice the **scale** below RH/LH separately, then **both together**.
- 2) Play **legato** the first time, then play **staccato** on the repeat.
- 3) Practice it at the **five** MM tempos given above to develop **accuracy**, then **speed**.

Musical notation for the scale exercise in E \flat major, 2/4 time. The notation shows a grand staff with RH and LH parts. The scale is written in quarter notes with fingerings (1-4) and triplet markings. The dynamic is *f-p*.

TRIAD Directions: MM ♩ = 60 / 80 / 100

- 1) Practice the **inverted triad** technique **both hands together** (solid and broken).
- 2) Practice it at the **three** MM tempos given above to develop **accuracy**, then **speed**.
- 3) Remember to move the arm and shape the hand for the next chord between each one.

Musical notation for the triad exercise in E \flat major, 3/4 time. The notation shows a grand staff with RH and LH parts. The first part shows inverted triads with fingerings (1-5) and the second part shows broken triads with fingerings (1-5). The dynamic is *f-p*.

ARPEGGIO Directions: MM ♩ = 100 / 120 / 160 / 200 / ♩ = 80 / 100

- 1) Practice the **arpeggio** below RH/LH **separately**.
- 2) Make sure all notes are connected – especially at the thumb-unders and four-overs!
- 3) Practice it at the **six** MM tempos given above to develop **accuracy**, then **speed**.

Musical notation for the arpeggio exercise in E \flat major, 3/4 time. The notation shows a grand staff with RH and LH parts. The arpeggio is written in quarter notes with fingerings (1-4) and thumb-unders/four-overs. The dynamic is *f-p*.

Theory 3: Intervals

For the Piano Evaluation Level V the student must be able to recognize all the intervals of the **major and harmonic minor scales** both as reading and in ear training. Minor intervals are a 1/2 step smaller than major intervals (the top note is lowered 1/2 step). The minor 3rd, 6th and 7th can be found in the natural minor scale, but both minor and major scales have a **major 2nd** built on the tonic. A minor 2nd is a half step such as C to D \flat and can be found throughout music in other ways (such as between E-F or B-C in the C Major scale). Remember that a note to itself is a **unison** or **prime**. Just as for triads, the lower case 'm' is for **minor**, capital 'M' is for **major** and 'P' is for **perfect**.

Major Scale Intervals

Minor Scale Intervals (natural)

M2nd M3rd P4th P5th M6th M7th P8^{ve} M2nd m3rd P4th P5th m6th m7th P8^{ve}

A. Name these intervals. (Think of the bottom note as being the tonic of a major or minor scale to determine whether it is a major or minor interval. The minor 2nd is not in either scale, but always forms a 1/2 step):

1 2 3 4 5 6 7 8 9 10
11 12 13 14 15 16 17 18 19 20

B. Add the upper note to form these harmonic intervals:

1 2 3 4 5 6 7 8

M2nd m3rd m7th M6th m6th P5th P4th P8^{ve}

C. Add the lower note to form these harmonic intervals:





9 10 11 12 13 14 15 16

m2nd m6th m7th M7th M6th M3rd P5th m3rd




Theory 4: Triads

There are **four** types of triads: *major*, *minor*, *diminished* and *augmented*. Major and minor triads are the most common found in music, which is why you have spent so much time studying them. Diminished triads are frequently used but augmented triads are rarely used.

One way of thinking about triads is to compare the two thirds that form the triad:

MAJOR	MINOR	DIMINISHED	AUGMENTED
 Major 3 rd Minor 3 rd	 Minor 3 rd Major 3 rd	 Minor 3 rd Minor 3 rd	 Major 3 rd Major 3 rd

Another way of thinking about triads is to transform a triad you know into another type of triad:

MAJOR → MINOR (lower 3 rd ½ step)	MINOR → DIMINISHED (lower 5 th ½ step)	MAJOR → AUGMENTED (raise 5 th ½ step)
		

A. Name these triads. Play them to confirm your answers:

1 2 3 4 5 6 7 8 9 10



11 12 13 14 15 16 17 18 19 20



B. Draw these triads. Play them to confirm your answers:

1 2 3 4 5 6 7 8




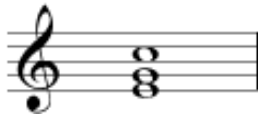
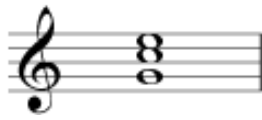
C# min. E dim. G^b maj. G# aug. D^b min. B# maj. A^b min. G^b dim.

Theory 5: Triad Inversions

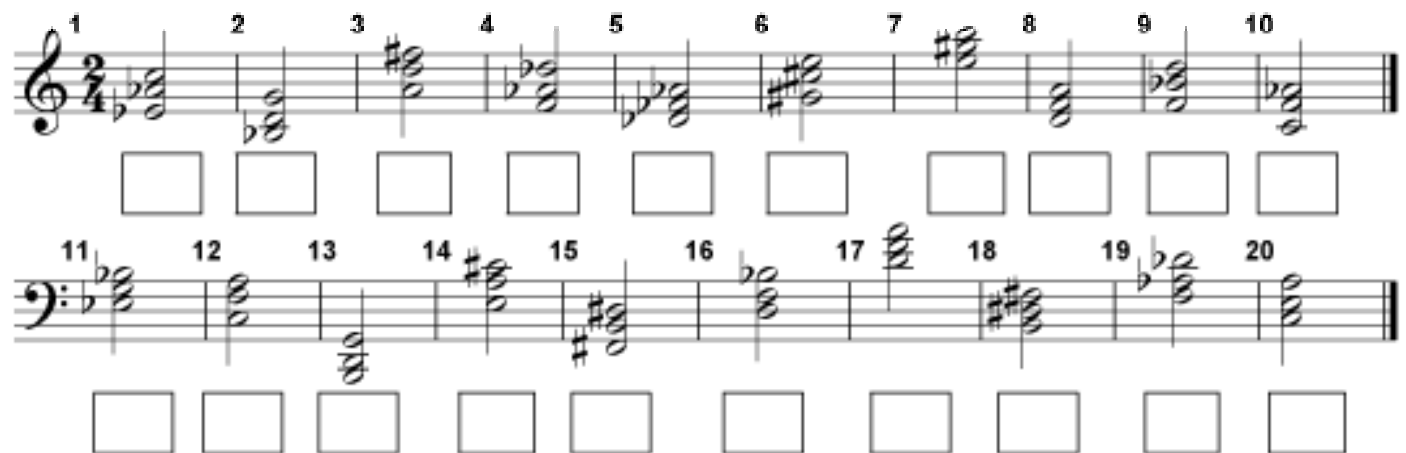
It is easy to identify a chord in root position. First, you look at the lowest note to find the letter name, then you look at the other two notes to determine if it is major, minor, diminished or augmented. However, identifying inverted triads is much more difficult. First you have to locate the 4th because **the upper note of the 4th is the root (name) of the chord**. Then you must rearrange the notes in your head to determine if the chord is major, minor, diminished or augmented. For the exercises in this lesson, only major and minor triads will be used to keep things a little less complicated.

LOCATE THE UPPER NOTE OF THE 4 th	REARRANGE IN YOUR HEAD	NAME THE TRIAD
		 F Minor

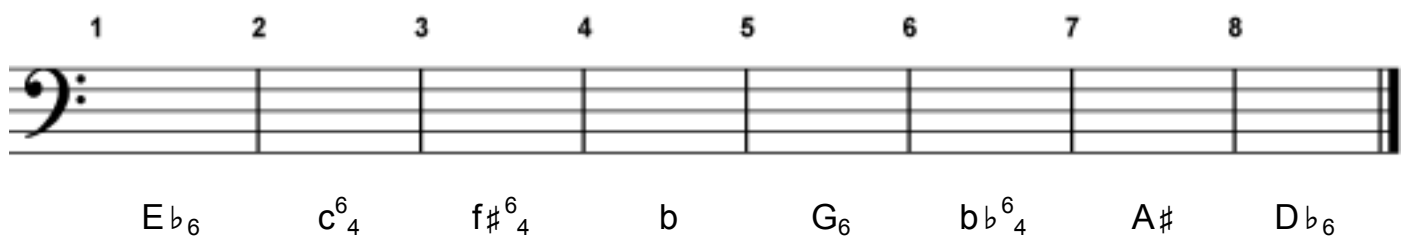
Figured Bass: In classical music, the chord symbols can also indicate *position*. If the chord symbol has no extra numbers, the chord is in root position. The number '6' indicates *first inversion* and '6₄' indicates *second inversion*. Remember: Capital letters mean **major**, and lower case letters mean **minor**:

ROOT POSITION	FIRST INVERSION	SECOND INVERSION
 C	 C ₆	 C ₆ ₄

A. Write the correct chord symbols for these triads, using capital letters for major, lower case letters for minor, 6 for first inversion and 6₄ for second inversion:



B. Draw these triads in the correct *position*. Play them to confirm your answers:



1 2 3 4 5 6 7 8

E_b6 C₆₄ f_#₆₄ b G₆ b_b₆₄ A_# D_b6

Essay 1: The Question (Week 1)

Levels V – X of the Piano Evaluation require the student to submit an essay to demonstrate her/his knowledge of music history. The assigned essay questions are different for each level, and designate a specific historical period of focus. The requirements become more difficult with each level, in accordance with the student's expected musical knowledge and age. When working on a research essay project it is important to do a little bit every day for several weeks until the project is completed. **A research project cannot be done at the last minute the night or even the week before it is due.**

Level V Essay Question: Student will submit a written essay, not to exceed 200 words in length, based on the composer whose music is performed from List A. Material should include biographical facts, historical period composer represents, and common musical forms this composer used. A bibliography must accompany essay, which must be submitted for scoring by the specified deadline. The essay will be 5 points of the total 100 points of the Performance Evaluation score.

Day 1: The **first** step in tackling an essay assignment is to make sure you understand it the question completely. This means **read the question several times**. It is important to recognize and identify what you already know and what you do not know about the topic.

Day 2: Read the essay question above again, and answer the following questions:

1. Who is the **composer** of your piece from List A (see pg. viii)? _____
2. What **musical period** does this composer represent? _____
3. How many words can the essay be at most? _____
4. What are **biographical** facts? _____

5. What is a **bibliography**? _____.

Days 3-5: Identify key words and topics. When undertaking a research project, you will almost always have some basic knowledge of the subject prior to doing the research. This basic knowledge will help guide you through the process and will you make important decisions regarding what to read and what information to acquire as part of the essay. Since this is a short essay, be careful to be clear, concise and stick to the points required. Below try to list all the important key words (topics) you can think of:


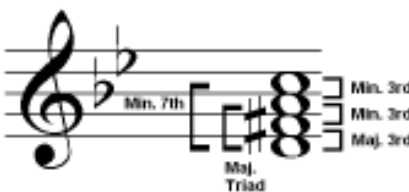
1. List key words that describe the **composer** (no matter how simple or vague): _____

2. List key words that pertain to/describe the **musical period**: _____

3. List some **musical forms** commonly used by composers of this musical period: _____

Theory 7: Dominant 7th Chords

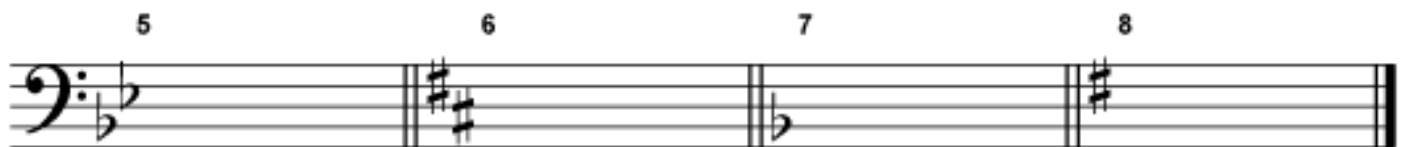
A **seventh chord** is a four-note chord where the lower three notes (root, 3rd and 5th) form a triad, and the fourth (top) note is a 7th above the root. All four notes are a **third** apart. A **dominant seventh chord** (dom. 7th or V₇) is named for the V (dominant) chord of the key, which often has the 7th added to form this four-note chord. A dom. 7th is always built on a major triad (because in both major and minor keys, the V chord is major) and the 7th is always a minor 7th from the root. There are several other types of seventh chords built on minor or diminished triads and which have a major, minor or even dim. 7th as the 7th of the chord. These other types of seventh chords will **not** be explained here. When writing or playing dom. 7th chords in minor keys you will need a # or ♭ to make the triad major. It is this practice of making the V chord major within minor key harmonies that gives the scale the name **harmonic minor scale** (the 3rd of the V chord is the 7th degree (note) of the scale, not to be confused with the 7th of the V₇ chord).

MAJOR KEYS	MINOR KEYS
 <p>KEY: G Major ROOT: D CHORD SYMBOL: D₇ CHORD FUNCTION: V₇ ACCIDENTAL: None</p>	 <p>KEY: G minor ROOT: D CHORD SYMBOL: D₇ CHORD FUNCTION: V₇ ACCIDENTAL: F# (Third)</p>

A. Draw the dominant 7th chords for these MAJOR KEY signatures in root position, and write their chord symbols in the boxes below. Play to confirm your answers:



B. Draw the dominant 7th chords for these MINOR KEY signatures in root position, and write their chord symbols in the boxes below. Play to confirm your answers:



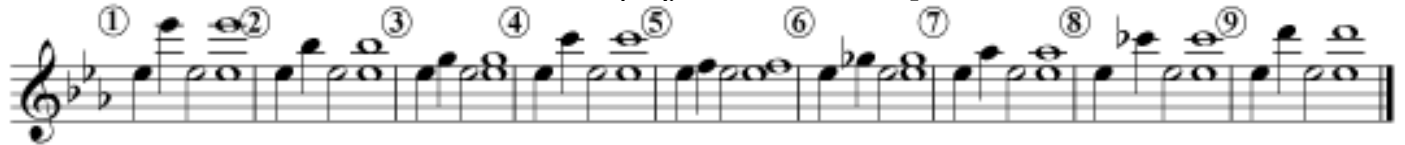
Daily Practice & Ear Training 9

DAILY PRACTICE DIRECTIONS:

- 1) Answer/study the **Recitation Drill Questions** 1-16 on Page 2.
- 2) Review the technique on Pages 10, 14, 18, 22, 26, 32, 36 and 40.
- 3) Learn and practice the **new** technique on Page 44.
- 4) Do the written **Theory Homework** on Page 45 before the next lesson.
- 5) Do the **Week 5 Essay Homework** as directed on Pages 29 before the next lesson.

EAR TRAINING: [Mark ✓ / ✗]

A. Intervals of the Major & Minor Scales: [Play the major and parallel harmonic minor scale in the key of the example, then play each interval **twice** as given. Student must identify as **2nd**, **M3rd**, **m3rd**, **4th**, **5th**, **M6th**, **m6th**, **7th** or **8^{ve}**. Student may change answers for 1/2 credit. Do not indicate correct or incorrect answers until all intervals have been played and answered.]



B. Echo Play: [Play the harmonic minor scale that matches the key of the example below. Play the sequence of notes **twice**. Student must play the notes correctly at the keyboard.]



C. Rhythm & Conducting:

Moderato From "Morning Greeting" by Cornelius Gurlitt

- 1) After the **first** hearing, the student will identify the meter as either 4/4 or 6/8.
- 2) During the **second** hearing, student will conduct, correctly using one of the conducting patterns given on page xi (stressing beat one, and if in 6/8 also beat four).

D. Form (cadence and phrase recognition): [Play the example **three** times.]

Allegro From "Allegro" by Mozart, K. 3

- 1) During the **second** hearing, the student will raise a hand (or speak out) at the end of each phrase, and state whether the phrase ended with a **perfect/full** (V-I) or an **imperfect/half** (I-V) cadence.
- 2) After the **third** hearing the student will identify the pattern of phrases: aba, abb, aabb, abab, or abba.

Essay 4: Bibliography and Submission

Every essay or report must include a **bibliography**. This is simply a list of all your sources: books, encyclopedias, web pages, journal articles, etc. As part of **academic scholarship**, the bibliography is your way of proving that the information you give is accurate and factual. If you quote any opinions made by others, you must **reference** your source for each quote using **footnotes** and include that source in your bibliography as well. For a short essay such as this, footnotes and **quotations** are not expected and in fact would be too much for the limited size (200 words).

Bibliography Format:

A bibliography is always provided on its own separate page. Each source you list on the bibliography must be numbered and formatted in a standard way so that experienced scholars (your teachers) are able to identify the information correctly. The order of information and how it is formatted is different for each type of source referenced:

Authored Book:

1. Maynard Solomon, *Beethoven* (Schirmer Books, New York, 1977), pp. 44-53.

Seq # first, author(s) [separated by commas], *Title* [in italics or underlined], (Publisher, city and copyright year) [in parentheses], relevant pages.

Reference (Encyclopedia or Dictionary):

2. "Bach, Johann Sebastian," *American People's Encyclopedia*, (Grolier Inc., New York, 1962), Vol. 2, pp. 911-912.

Seq # first, "Entry title," [in quotations] *Reference Title* [in italics or underlined], (Publisher, city, and copyright year) [in parentheses], volume number, relevant pages.

Each entry on the bibliography page must be formatted correctly, single spaced typed, and each entry separated by a blank line. Usually, journal articles are listed first, followed by authored books then references, but for such a short essay with only 2-3 reference lines, the order is not significant. Once you have created your bibliography and your essay is finalized, you are ready for submission. **[N.B. If you are unable to type your bibliography, underline the titles that should be in italics.]**

Submission:

DEADLINE: _____

Make sure your teacher has read the essay and given you any guidance to improve it before you submit it for the evaluations. The essay must have a **Title**, **Your Name** and a **Bibliography**. If you have a computer file, it is best to e-mail it to your teacher for one final check and your teacher will forward it to the Evaluation committee. If you cannot e-mail the essay, be sure to print a good clean copy with the attached bibliography and submit that to your teacher who will submit it to the committee. **If the deadline is too near, you can submit your essay with bibliography directly to:**

Theory 11: Formal Analysis

For each piece you are preparing for the Piano Evaluation, perform the following actions then answer the questions below regarding each piece:

- Write measure numbers into the music (if not done already).
- Mark the first **four** phrases in the music (use brackets, and number them 1, 2, 3, 4).
- Write in all the chord symbols and chord functions.

Baroque Piece:

1. What is the **title**? _____
 2. What is the **composer's** name and dates? _____
 3. What is the **key** of this piece? _____
 4. What is the **tempo** indication? _____ Define it: _____
 5. Does this piece demonstrate *polyphonic* texture? _____ (Be prepared to answer "How?")
 6. What is the **form** of the first four phrases? (aabb, abab, etc.) _____
 7. Is this piece a dance form? _____ (Be prepared to name 5 different Baroque dances.)
 8. If yes, how does it demonstrate characteristics of this dance form? _____
-

Classical Piece:

9. What is the **title**? _____
 10. What is the **composer's** name and dates? _____
 11. What is the **key** of this piece? _____
 12. What is the **tempo** indication? _____ Define it: _____
 13. Does this piece demonstrate *homophonic* texture? _____ (Be prepared to answer "How?")
 14. What is the **form** of the first four phrases? (aabb, abab, etc.) _____
 15. Is this piece a dance form? _____
 16. If yes, how does it demonstrate characteristics of this dance form? _____
-

Romantic or 20th Century Piece:

17. What is the **title**? _____
 18. What is the **composer's** name and dates? _____
 19. In which **period** did this composer live? _____
 20. Is this composer part of a **movement within the period**? _____ Which one? _____
 21. What is the **key** of this piece? _____
 22. What is the **tempo** indication? _____ Define it: _____
 23. Is this piece a dance form? _____ (Be prepared to discuss the "waltz")
 24. Does this piece have any **unusual harmonies**? (mark music, and write measure numbers):

-

(Teacher: Ask these questions at later lessons to ensure the student is prepared to answer.)

Theory 12: The History of Music

History of the Keyboard: Before the invention of the keyboard, pipe organs were played by pulling levers or bars. The earliest known keyboard similar to what we have today dates back to the 3rd century in Hungary, and it was only **diatonic** (white keys). During the Medieval Period, the note B \flat was added to solve the problem of F to B not being a perfect fifth/fourth. By the mid-15th century (late Renaissance) the keyboard becomes fully **chromatic** (black & white keys) and is laid out exactly as it is today (although originally the white & black keys were reversed). Therefore, no actual music playable on the piano existed before that time, and **piano music history** traditionally begins with the Baroque Period (1600). The piano was invented in Italy circa 1700 by **Bartolomeo Cristoforo**, so keyboard music of the Baroque period was written mostly for the **harpsichord**, **clavichord** and **pipe organ**. Only during the **Pre-Classical Period** do composers begin writing specifically for the piano. By the end of the 19th Century the piano underwent many changes: 1) addition of steel frame to allow for greater string tension; 2) double escapement action to allow for rapid key strokes; 3) increase in range (higher and lower); 4) increase in volume and longer sustained tone (due to string tension and weight); and 5) new pedal actions. As a result 19th and 20th Century composers wrote music in keeping with the piano's changes: 1) increased technical demands; 2) more dynamic range; and 3) more lyrical & expressive playing. The world of piano music is vast, rich and colorful, expanding more than four centuries of growth and development. However, since the world of all music has been around for thousands of years longer than the keyboard, any good musician (pianist) should be aware of the full extent of music history.

Prehistoric Music (30,000 B.C.—800 B.C.)

Music has probably existed even longer than humankind has had spoken language and tribal communities, and it is certainly known to have existed from the earliest writings. No doubt, people sang melodies and used percussion instruments before writing as far back as the Stone Age (30,000+ B.C.). Songs with words would have paralleled the natural development of language. Some songs may have told stories of the deceased family and tribal members (heroes), and others may have been for festive occasions. We know that brass instruments, harps and reed instruments have been around for thousands of years as even the Bible makes reference to the trumpet, harp and flute, but what kinds of melodies or harmonies they used will be forever a total mystery to us.

Ancient Greeks (800 B.C.—150 A.D.)

The Ancient Greeks wrote extensively about music and their documentation describes its importance in education, culture and even in competition. They write of singing as well as solo performance on the **aulos** (a reed instrument) and **kithara** (a string instrument—origin of **guitar**). It is well known that the choruses of Greek plays were **sung**, not spoken. Descriptions of the Pythian Games (586 B.C.) tell of contests between kithara and aulos players. Aristoxenus (ca. 330 B.C.) writes a treatise that describes a complex musical system of **tetrachords** and **modes** [scales] which is later adopted by the monks of the Medieval Period. Because of this connection, we can make an educated guess what Ancient Greek music *might have sounded like*, but we will never be sure.

Medieval Period (500—1450)

Our Western system of **musical notation** began when monks throughout Europe tried to notate the chants used in services and prayers by drawing symbols (called **neumes**) over the Latin text. These chants became known as the **Gregorian Chants** (also called Old Roman Chants), named for Pope Gregory I who reigned from 590 to 604, even though these chants were not written down until three centuries after his death. Since it began with the monks, early written music was only church music until circa 1150, when written music began spreading to the common people so that **troubadours** and **minstrels** (traveling musicians) could write down their songs. The Medieval Period began with no written music, but by the end musicians all over Europe were able to record their compositions using a basic musical notation system containing staff lines, notes and **meter** (time signature). Therefore, the three divisions of this period which are named for their styles in architecture can also be used to define the three major movements in music history. **Early Medieval** (500-850) when there was no written music; **Romanesque** (850-1150) when written music begins in the church; and **Gothic** (1150-1450) when written music spreads to the people.

Renaissance Period (1450—1600)

Renaissance is a French word meaning, “rebirth” and describes a period of great advances in art, architecture, science and literature. **Musical notation** becomes refined (virtually to what it looks like today). The understanding of **tonality** expands to the full **chromatic** scale (all white and black keys on the piano). Music becomes very complex **polyphonically** (four or more voices) and **harmonically** (the harmonies that result from the polyphony). Many of the musical instruments of today have their origins in the Renaissance, including the keyboard (early organs and harpsichords), strings (violins) and woodwinds (flutes, oboes & clarinets). Music becomes a major part of the religious experience (large choirs sing the mass at Catholic Church, often accompanied by instrumentalists) as well as the social experience (courts hire ensembles of musicians to perform in concert and for holidays, festive occasions, balls and parties). In this way, the noble class begins to share music sponsorship (funding) with the church.

C. Name three composers who died in a DIFFERENT country from where they were born:

_____ born in _____ died in _____
_____ born in _____ died in _____
_____ born in _____ died in _____

D. Fill in the blanks:

1. Musical instruments must have existed thousands of years ago because the Bible mentions _____, _____ and _____.
2. The _____ was a reed instrument of Ancient Greece.
3. The _____ was a string instrument of Ancient Greece.
4. Ancient Greek music had scales called _____, later used by Medieval _____.
5. Music writing began when Monks wrote symbols called _____ over their chants.
6. At first music writing was only in the church, but when it spread to the people, _____ and _____ could also write their songs.
7. The keyboard became most like it is today during the _____, when it finally had both _____ and _____ keys, which made it fully _____.
8. Keyboard music during the Baroque period was written for the _____, _____ and _____.
9. A _____ is a solo instrumental work accompanied by orchestra.
10. A _____ is a solo instrumental work accompanied by keyboard or nothing.
11. _____ and _____ are smaller teaching pieces to prepare students for the types of works mentioned in 9 and 10.
12. _____ used by Bach was the forerunner of the keyboard tuning system used today which is called _____.
13. The _____ is a large work composed of many smaller dances, namely: _____, _____, _____, _____, _____, _____, and _____.
14. _____ (which are theatrical) and _____ (which are concert only) are actually collections of _____, _____ and choruses forming much larger works.
15. During the _____ period the _____ begins to replace earlier _____ instruments as composers write specifically for it.
16. During the _____ century the piano underwent many changes:
 17. The addition of a _____ allowed for more string _____.
 18. More string _____ allowed for increased _____ and a _____ sustained tone.
 19. As a result, composers wrote music that had increased _____ demands, used more _____ range and required more _____ & _____ playing.
20. The _____ was originally attributed solely to J.S. Bach, but now we realize that most of the pieces were written by other composers because they are in _____ - _____ style.
21. In the _____ all _____ return in the _____ key.
22. _____ harmonies are chords that cannot be assigned a _____.

Theory 13: Musical Terms

Study these musical terms in two different ways: 1) Cover the right side and try to say what each term means, 2) Cover the left side and try to remember the term that matches the meaning. Do not look at your answer until you have tried to answer yourself. (*Teacher: Test the student at every lesson until a perfect score is obtained several weeks in a row.*)

Accented Passing Tone	1.	A non-chord melody note played ON the beat and/or WITH the chord.
Alla breve	2.	Italian for <i>cut time</i> .
Appoggiatura	3.	A prominent or prolonged <u>accented</u> passing tone.
Baroque Dances (8)	4.	<i>Gavotte, allemande, minuet, polonaise, gigue, courante, bourrée, sarabande.</i>
Bartolomeo Cristoforo	5.	Italian inventor of the piano, circa 1700.
Binary Form	6.	Music has two sections: AB
Cadence	7.	The chord progression at the end of a phrase.
Chord Function	8.	The number assigned to a chord based on its scale degree (I, ii, iii, IV, V, vi, vii ^o).
Chord Position	9.	Root, 1 st inversion or 2 nd inversion as determined by the bass (lowest) note.
Coda	10.	An ending section of music, usually different from what came before.
Conduct	11.	To direct musicians how to play using the arms and hands.
Contrasting Phrases	12.	Two phrases having different qualities (intervals & rhythm).
Dominant 7 th	13.	A four-note chord based on the V chord of a key with an added 7 th .
Double Flat	14.	<u>Lower</u> the note a whole step.
Double Sharp	15.	<u>Raise</u> the note a whole step.
Full Cadence	16.	The chord progression V (V ₇) – I (i).
Half Cadence	17.	The chord progression I (i) – V (V ₇) or IV (iv) – V (V ₇).
Homophonic	18.	Melody is accompanied by chords or broken chords.
Leading Tone	19.	The vii ^o chord of a key or the 7 th degree of the scale.
Mediant	20.	The III or iii chord of a key or the 3 rd degree of the scale.
Ornaments	21.	Trills, turns, mordents and grace notes appearing in Baroque and Classical music.
Parallel Major/Minor	22.	Major & minor scales starting on the same tonic , with different key signatures.
Parallel Phrases	23.	Two phrases having the same or similar qualities.
Passing Tone	24.	A note in the melody that is not in the harmony.
Plagal Cadence	25.	Chord progression IV – I or iv – i.
Polyphonic	26.	Two or more melodies at the same time.
Primary Chords	27.	The I, IV and V (V ₇) chords of a major key or i, iv and V (V ₇) of a minor key.
Relative Major/Minor	28.	Major & minor scales starting on different tonics , with the same key signature.
Rondo	29.	Music has five or seven sections: ABCBA or ABACABA
Rounded Binary Form	30.	Second half of the B section repeats material from the A section.
Secondary Chords	31.	The ii, iii, vi and vii ^o of a major key or ii ^o , III+, VI and vii ^o of a minor key.
Sonata-Allegro Sections	32.	Exposition, Development, Recapitulation [<i>describe what happens in each section</i>]
Style Gallant	33.	The use of balanced phrase structures (1 + 1 = 2, 2 + 2 = 4, etc.)
Submediant	34.	The VI or vi chord of a key or the 6 th degree of the scale.
Supertonic	35.	The ii or ii ^o chord of a key or the 2 nd degree of the scale.
Tenuto	36.	Hold for full value or slight emphasis.
Ternary Form	37.	Music has three sections: ABA.
Theme & Variations	38.	A form that states a specific <i>theme</i> , then presents several <i>variations</i> on the theme.
Unaccented Passing Tone	39.	A non-chord melody note played OFF the beat and NOT WITH the chord.
Unusual Harmony	40.	A chord that cannot be assigned a (simple) scale chord function.
Variation	41.	Changing a theme using different rhythms, harmonies and keys.
Waltz	42.	Romantic dance in triple meter that replaces the <i>minuet</i> .

Technique 15: Testing Everything

Since you will have **only one chance** to play each possible technique example correctly, and you have no idea which key will be selected, the grids on this page cycles through all the technique over 7 days.

Directions:

- 1) Each chart below gives you specific technique to play for each day of the week.
- 2) The keys are specified using lower case for minor and upper case for major.
- 3) Play each technique up to speed without using the metronome.
- 4) **Play each technique only once – you have only one try to get it right!**
- 5) For each one, grade yourself on how you played it (☹ or ☺).

KEY & TECHNIQUE ROTATION WEEK 1															
		SUN		MON		TUE		WED		THU		FRI		SAT	
PRIMARY CHORDS		c		db		d		eb		e		f		f#	
		gb		g		ab		a		bb		b		c#	
SCALES	Legato	c		Ab		B		g#		Eb		f		B	
	Staccato	B		g#		f		Ab		B		Eb		c	
	Contrary	Eb		*		Eb		*		Eb		*		Eb	
TRIADS	Solid	B		g#		Eb		f		B		c		Ab	
	Broken	f		Ab		B		Eb		c		B		g#	
Arpeggio LH		g#		Eb		f		B		c		Ab		B	
Arpeggio RH		Ab		B		Eb		c		B		g#		f	

KEY & TECHNIQUE ROTATION WEEK 2															
		SUN		MON		TUE		WED		THU		FRI		SAT	
PRIMARY CHORDS		c		db		d		eb		e		f		f#	
		gb		g		ab		a		bb		b		c#	
SCALES	Legato	c		Ab		B		g#		Eb		f		B	
	Staccato	B		g#		f		Ab		B		Eb		c	
	Contrary	Eb		*		Eb		*		Eb		*		Eb	
TRIADS	Solid	B		g#		Eb		f		B		c		Ab	
	Broken	f		Ab		B		Eb		c		B		g#	
Arpeggio LH		g#		Eb		f		B		c		Ab		B	
Arpeggio RH		Ab		B		Eb		c		B		g#		f	

* Skip the contrary motion scale on these days.

Practice Exam Instructions

TEACHER: At Level V there are two separate examinations: one for Performance and one for Theory. Each has a total of 100 points. Deductions are made in increments of 1/2 point per mistake. Make sure the key selections are different for each exam, and do not reveal your key selections prior to the practice examination. THERE IS NO WRITTEN THEORY EXAM AT THIS LEVEL. [Level VI has a written exam.]

PERFORMANCE (100 points)

I. REPERTOIRE (60 points)

A. Allow the student to choose the performance order:

1. _____
2. _____
3. _____

B. For each piece, do the following:

1. Student performs the piece. Write specific comments regarding:
 - a) Notes, rhythm, tempo and memory accuracy.
 - b) Execution of phrasing (slurs, staccatos and hand lifts).
 - c) Dynamics.
 - d) Musical interpretation.
 - e) Specific improvement goals for next week.
2. Ask the student questions about the piece:
 - a) Who composed the piece?
 - b) Where was the composer born?
 - c) What is the name of the period in which the composer lived?
 - d) What are the years of that period?
 - e) What characterizes the music of that period (style, form, texture)?
3. Give the student a score up to 20 points per piece.

II. TECHNIQUE (20 points)

A. Scales: [Choose **five** scales, legato/staccato (alternately).] (10 points)

1. One **major** [E \flat A \flat B] (two octaves, hands together)
2. One **natural minor** [c f g \sharp] (two octaves, hands together)
3. One **harmonic minor** [c f g \sharp] (two octaves, hands together)
4. One **melodic minor** [c f] (two octaves, hands together)
5. E \flat major contrary motion is required two octaves, **hands together**, legato.

B. Tonic Triads: [Choose one **major** and one **minor** triad.] (5 points)

C. Arpeggios: [Choose one **major** and one **minor** arpeggio, one for each hand.] (5 points)

III. SIGHT READING (15 points)

[Student to perform the Piece and Rhythm selections on Practice Exam.]

IV. ESSAY (5 points)

THEORY (100 points)

I. AURAL AWARENESS (35 points)

A. Pitch & Mode (15 points)

1. **Identify intervals** of the major & minor scale. (9 points)

*[Play the major and parallel minor scales in the key of the example first. Play each interval slowly **twice**. The student is to respond orally after each example. Do not indicate correct or incorrect answers until completion of Ear Training section. Student is permitted to change answers for ½ credit. e.g. “Oh, this is a 5th, the other must have been a 4th”]*

2. **Echo play** 6 notes within the minor scale. (6 points)

*[Play the harmonic minor scale in the key of the example first. Tell the student the name of the first note. Play the example slowly **twice**. The student is to play the example (no rhythm). Allow the student time for trial and error, until an answer is given. Ask the student, “Is that your final answer,” before grading and disclosing the correct answer.]*

B. Rhythm (10 points) *[Play the example **twice**.]*

1. After the **first** hearing, the student will identify the meter as either 4/4 or 6/8. (Indicate the correct meter if the student selects incorrectly).
2. During the **second** hearing, student will conduct, correctly using one of the conducting patterns given on page xi (stressing beat one, and if in 6/8 also beat four).

C. Form (10 points) *[Play the example **three times**.]*

1. During the **second** hearing, the student will raise a hand (or speak out) at the end of each phrase, and state whether the phrase ended with a **perfect/full** (V-I) or an **imperfect/half** (I-V) cadence.
2. After the **third** hearing the student will identify the pattern of phrases: aba, abb, aabb, abab, or abba.

II. KEYBOARD HARMONY (10 points)

[Ask student to play the i – iv – i – V₇ – i chord progression. Select one minor key for each hand.]

III. UNDERSTANDING THE MUSICAL SCORE (55 points)

[The student must do the following steps for the sight reading example.]

A. Sight Reading (30 points)

1. Explain the time signature. (5 points)
2. Clap the rhythm of the melody. (5 points)
3. Identify key (2 points)
4. Play and name the keys of the **scale** in the key of the example. (5 points)
5. Identify the intervals in the melody by size and direction (not quality). (3 points)
6. Play the example.
 - a) **Note** accuracy (5 points)
 - b) **Beat** accuracy (5 points)

B. Harmonization (10 points)

1. Student may play the i – iv – i – V₇ (V₆₅) – i progression first (no score for this).
2. Play the melody, adding the chords on the first beat of each measure. (10 points)

C. Transposition (15 points)

1. Play and name the keys of the scale in the new key. (5 points)
2. Transpose the example to the new key without chords. (10 points)