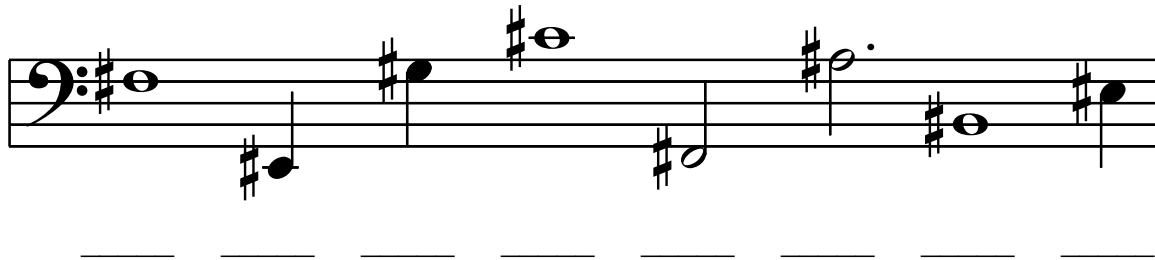
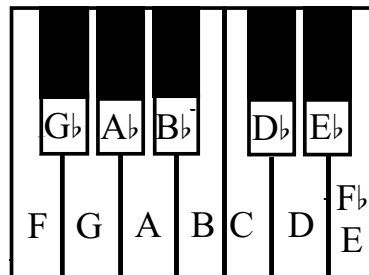


PREPARATORY LEVEL

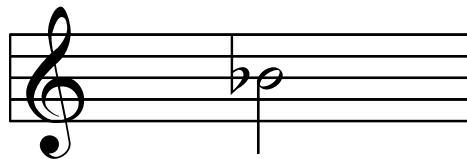
2. Name these notes. The first one is given.



A **FLAT** (b) lowers a note. When you see a flat in piano music, play the key to the **LEFT** of the white key with the same letter name.



On the staff, a flat is written to the **LEFT** of the note, and the round part of the flat is on the same line or space as the note head.



B Flat (B^b)

LEVEL 1

AN INTERVAL GAME

Name each of these intervals, then add the two numbers. Your answer should equal the number of the last interval.



3rd + 5th = 8th
(Example)

_____ + _____ = _____



_____ + _____ = _____

_____ + _____ = _____

In the following problems, name and add the intervals, and write the second note of the interval in the answer.



_____ + _____ = _____

_____ + _____ = _____



_____ + _____ = _____

_____ + _____ = _____

Play another fun interval game with PBJ's
Basics of Keyboard Theory Computer Activities, Levels Prep-2.
 PBJ Music Publications, 5062 Siesta Ln., Yorba Linda, CA, 92886

LEVEL 2

1. Circle the Primary Triads (Tonic, Subdominant, and Dominant) below, and label them with upper case Roman Numerals. (The first one is done for you.)

I
D Major

IV

V

I

F Major

G Major

C Major

2. Number the first, fourth, and fifth notes of these scales using Roman Numerals, then build the Primary Triads (Tonic, Subdominant, and Dominant) on those notes. Watch the clef signs! (The first one is done for you.)

I

IV

V

I

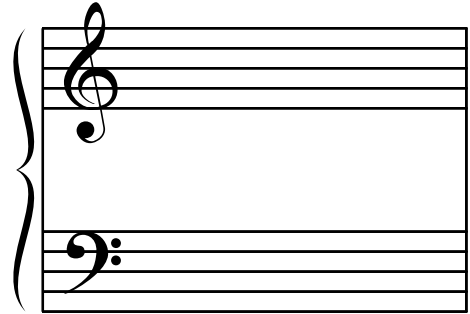
C Major

F Major

4. Write the key signatures for these keys.

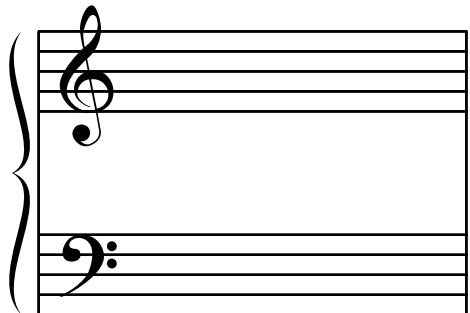
a. Key of A Major

1. A half step below A is ____.
2. The order of sharps up to this sharp is ____, ____, ____.
3. Write these sharps on the staff in both clefs.



b. Key of G Major

1. A half step below G is ____.
2. The order of sharps up to this sharp is ____.
3. Write this sharp on the staff in both clefs.



c. Key of E Major

1. A half step below E is ____.
2. The order of sharps up to this sharp is ____, ____, ____, ____.
3. Write these sharps on the staff in both clefs.



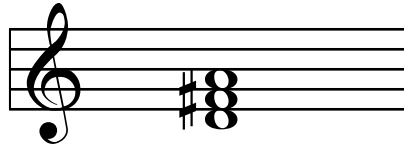
d. Key of F# Major

1. A half step below F# is ____.
2. The order of sharps up to this sharp is ____, ____, ____, ____, ____, ____.
3. Write these sharps on the staff in both clefs.



LESSON 5
 MAJOR, MINOR, AND DIMINISHED TRIADS

A **TRIAD** is a three note chord.



D MAJOR TRIAD

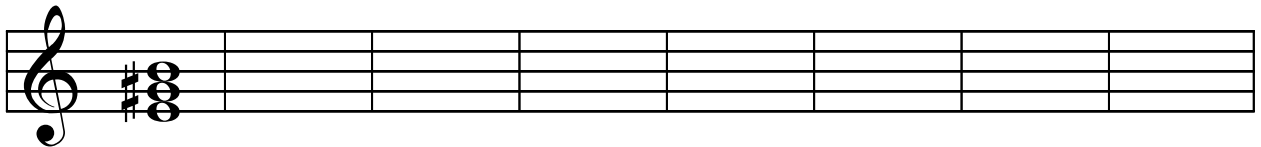
MAJOR TRIADS are made up of the first, third, and fifth notes of the Major scale with the same letter name. When the Major triad is in its simplest position (with the notes each a third apart), the lowest note of the triad is the **ROOT**, or the note that names the triad.



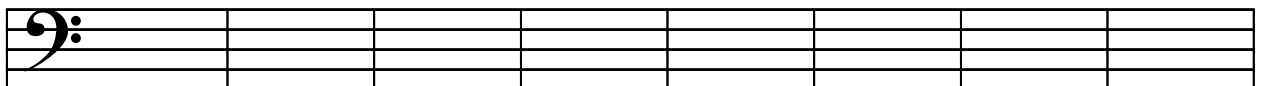
D MAJOR SCALE

**Block Broken
 D MAJOR TRIAD**

1. Write these triads. The first one is given.



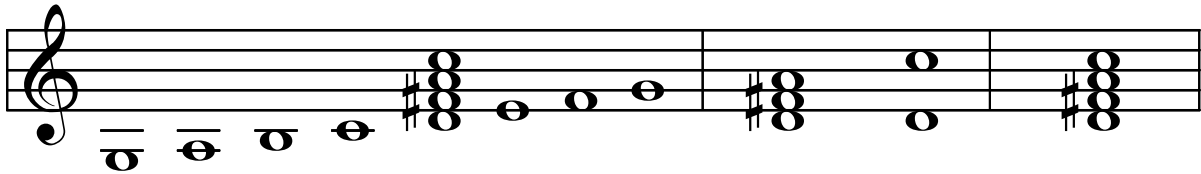
E Major A Major B \flat Major F Major G Major C \sharp Major D \flat Major G \flat Major



F \sharp Major E \flat Major B Major D Major C Major A \flat Major C \flat Major E Major

LESSON 8 THE DOMINANT SEVENTH CHORD

The **DOMINANT SEVENTH CHORD** is created when a fourth note is added to the V chord (the Dominant chord). This fourth note is a seventh above the root of the chord, giving it the name "Dominant 7th." The chord consists of a Major triad combined with the interval of a minor seventh above the root.



Dominant Seventh in G Major $\nabla 7$ D Major min. 7th Dominant 7th
Triad above D on D

To write Dominant Seventh chords within a given key, go to the fifth note of the key, and write a V chord. Then, add the note which is a minor 7th above the root of the chord. When in harmonic minor, the third of the chord (which is the leading tone or 7th note of the key) must be raised a half step.

Inversions of the Dominant Seventh chord are as follows:

Key of G Major:

$\nabla 7$ or $\begin{matrix} 7 \\ 5 \\ 3 \end{matrix}$ $\nabla 5$ or $\begin{matrix} 6 \\ 5 \\ 3 \end{matrix}$ $\nabla 3$ or $\begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$ $\nabla 2$ or $\begin{matrix} 4 \\ 2 \\ 2 \end{matrix}$ or $\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$
 Root Position First Inversion Second Inversion Third Inversion

Key of g minor:

$\nabla 7$ or $\begin{matrix} 7 \\ 5 \\ 3 \end{matrix}$ $\nabla 5$ or $\begin{matrix} 6 \\ 5 \\ 3 \end{matrix}$ $\nabla 3$ or $\begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$ $\nabla 2$ or $\begin{matrix} 4 \\ 2 \\ 2 \end{matrix}$ or $\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$

(Notice the F#, the raised third of the chord, necessary in harmonic minor.)

LESSON 7

AUTHENTIC, HALF, PLAGAL, AND DECEPTIVE CADENCES

A **CADENCE** is a closing or ending for a musical phrase, made up of a combination of chords. There are many types of cadences. Four common cadences are:

AUTHENTIC, HALF, PLAGAL, and DECEPTIVE CADENCES

An **AUTHENTIC CADENCE** consists of a V or V⁷ chord followed by a I chord:

\underline{V} I $\underline{V^6}$ I $\underline{V^7}$ I $\underline{V^5}$ ⁶ I

1. Write Authentic Cadences in these keys, using the chords indicated by the Roman Numerals. (The first one is given.) Be sure to use harmonic minor.

\underline{V} I $\underline{V^7}$ i $\underline{V^6}$ I $\underline{V^6}$ i
 D Major a minor B Major g minor

\underline{V} I $\underline{V^7}$ i $\underline{V^6}$ I $\underline{V^6}$ i
 Eb Major b minor C# Major f minor

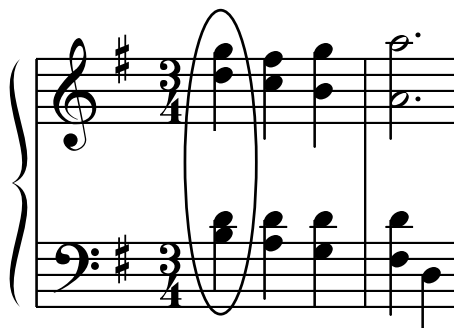
A **PLAGAL CADENCE** consists of a IV chord followed by a I chord:

\underline{IV} I $\underline{IV^4}$ ⁶ I

In actual music, triads are rarely in their simplest positions. To determine the letter name and quality of a triad within a piece, follow these steps:

- a. Put the triad in its simplest form by placing the letter names so that there is one letter between each (for example, F-C-F-A becomes F-A-C).
- b. Add all sharps or flats from the key signature, or from earlier in the measure, to the letter names.
- c. Determine the letter name (root) and quality of the triad.
- d. Determine the inversion of the triad by looking at the lowest note on the lowest staff.

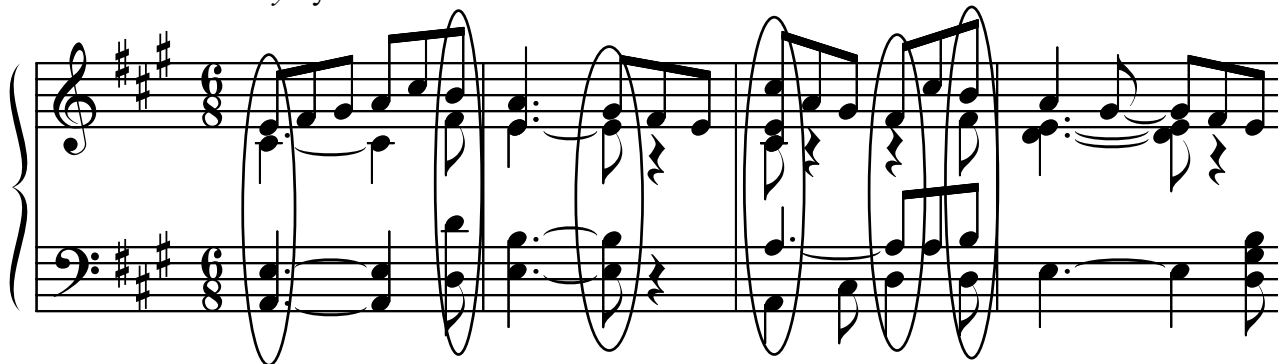
Example (From *Minuet in G* by Beethoven):



- a. Notes are B-D-D-G.
- b. Simplest form is G-B-D.
- c. G Major Triad.
- d. B is the lowest note (in the bass clef), so the triad is in first inversion (6/3).
- e. G Major ⁶ (or G Major ₃)

6. Name the circled triads in the examples below by giving their roots, qualities, and inversions.

a. From *Roundelay* by Schumann.



LEVEL 8

A musical score for Level 8, presented in a grand staff format. The score consists of three systems of staves, each system containing a treble clef staff, a bass clef staff, and a piano key signature staff. The music is written in a simple, rhythmic style, featuring a series of eighth and sixteenth notes. The first system shows a melodic line in the treble clef and a bass line in the bass clef. The second system continues the melodic line in the treble clef and the bass line in the bass clef. The third system shows the melodic line in the treble clef and the bass line in the bass clef. The piano key signature staff is empty, indicating a key signature of one flat (B-flat major or D minor).

LEVEL 9

HALF DIMINISHED SEVENTH CHORDS consist of a diminished triad, and a minor seventh above the root.

d diminished triad **minor 7th** **d diminished seventh chord**

HALF DIMINISHED SEVENTH CHORD ON D (d^ø7)

5. Write these half diminished seventh chords and their inversions.

g half diminished 7th (g^ø7)

eb half diminished 7th (eb^ø7)

a half diminished 7th (a^ø7)

c half diminished 7th (c^ø7)

The **DIMINISHED SEVENTH CHORD** consists of a diminished triad, with the interval of a diminished seventh added to the top.

d diminished triad **diminished 7th** **d diminished seventh chord**

DIMINISHED SEVENTH CHORD ON D (d^o7)

LESSON 5: SONATA FORM

A **Sonata** is a composition for piano or another instrument which has several separate sections called **movements**.

The normal scheme for the movements of a Classical Sonata are:

Allegro: Sonata Allegro form

Adagio: Binary or Ternary form, in a key different from but closely related to that of the first movement (such as the dominant or relative minor).

Scherzo or **Minuet** (optional): Ternary form (Scherzo and Trio or Minuet and Trio), in the same key as the first movement.

Allegro (or **Presto**): Rondo form or Variations, in the same key as the first movement.

This scheme is not always followed. Often, there are fewer than four movements (in which case it is usually the Scherzo/Minuet movement that is missing), or a Sonata may begin with a slow movement rather than a fast movement.

The first movement of a Sonata is usually in **Sonata Allegro** form. There are three sections:

EXPOSITION: **Theme 1** (Tonic key) **Bridge** **Theme 2** (Dominant or other related key)

DEVELOPMENT: Motives based on Themes 1 and 2 are developed in various keys

RECAPITULATION: **Theme 1** (Tonic key) **Bridge** **Theme 2** (Tonic key)

Normally, the Exposition is repeated, and the Development and Recapitulation are repeated together.

The first movement of *Sonata, XVI:27* by Haydn, is given below. The sections and themes (with their keys) are marked. The second movement of this sonata (not included) is a Minuet and Trio in the key of G Major (Tonic). The third movement (not included) is a Rondo in the key of G Major (Tonic).

EXPOSITION
Theme 1 (G Major, I)
Allegro con brio

Understanding of Sonata Structure required for MTAC Certificate of Merit™
May appear on Advanced Placement Theory Test