

Updates

Basics of Keyboard Theory 2007

Theory elements are cumulative. Students must know all material from previous levels as well as new material from the current level.

PREPARATORY LEVEL

Lesson 13 (Pages 57-58) - Add this term:

Dynamics: Symbols or terms that indicate varying degrees of loud or soft (such as *p* or *f*)

LEVEL 1

Lesson 2 (Page 3) - Add this term:

ACCIDENTALS are sharps, flats, or naturals that are written before notes to make them different from what the key signature says. (You will learn more about key signatures in Lesson 5.)

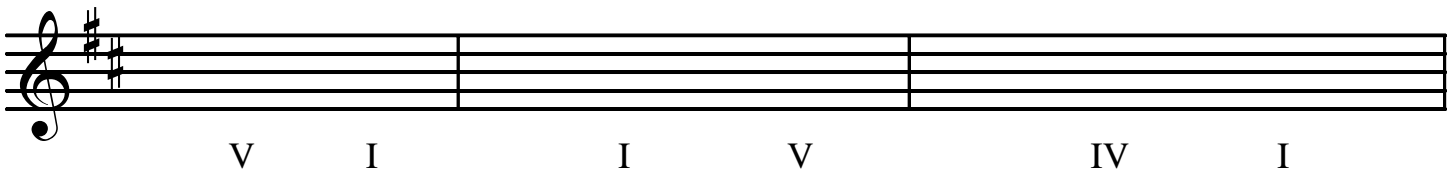
LEVEL 2

Lesson 8 (Page 50) - add *fz* to symbols for sforzando; correct spelling of *pianississimo*

LEVEL 3

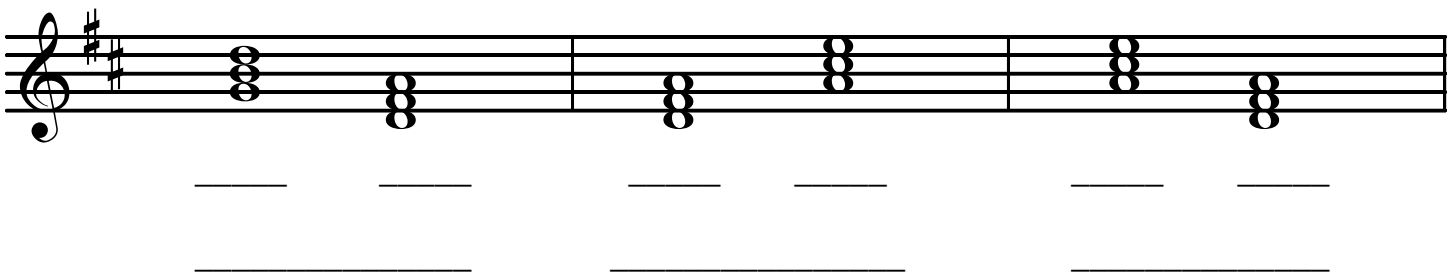
Lesson 8 (Pages 45-48) - Add Authentic, Half, and Plagal cadences in D Major. Add the following exercises:

a. Write these cadences.



A musical staff in D major (one sharp) with a treble clef. The staff is divided into three measures. Below the staff, Roman numerals are placed: V I, I V, and IV I.

b. Label the chords of each of these cadences with Roman Numerals, then put the name of the type of cadence (Authentic, Half, or Plagal) on the line below the Roman Numerals.



A musical staff in D major (one sharp) with a treble clef. The staff is divided into three measures. Each measure contains two chords. Below the staff, there are two sets of blank lines for labeling: Roman Numerals on the top line and the name of the cadence on the bottom line.

- d. Label the chords of each cadence with Roman numerals and inversions, then put the name of the type of cadence (authentic, half, or plagal) on the line below the Roman numerals.

Lesson 13 - Terms - add **ARTICULATION**: The various ways notes are executed. Includes, but not limited to, staccato and legato.

LEVEL 5

Lesson 2 - Major and Minor Scales: ([Page 11]: Add f harmonic minor scale, and a, f, and c melodic minor scales, ascending and descending.

Add these instructions and this exercise:

MELODIC MINOR SCALES are created by raising the 6th and 7th notes of the scale a half step each while the scale is ascending, and lowering them back to natural minor when descending.

D MELODIC MINOR SCALE

- a. Write these scales.

f melodic minor, ascending and descending

c melodic minor, ascending and descending

f harmonic minor

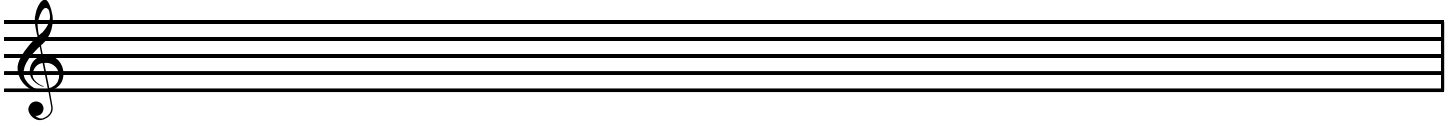
a melodic minor, ascending and descending

Lesson 7 Primary and Secondary Triads - Add keys of E, B \flat and E \flat Majors.

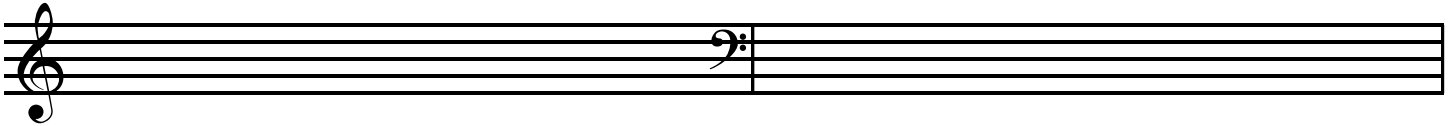
Add this exercise:

- a. Write the indicated Primary or secondary triads, and label the chords with Roman Numerals.

Primary and Secondary Triads in E \flat Major



Primary Triads in E Major



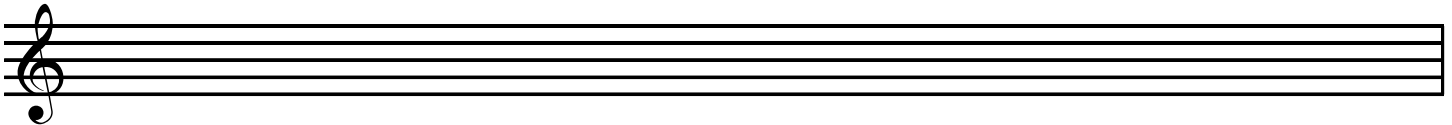
Secondary Triads in B \flat Major

LEVEL 6

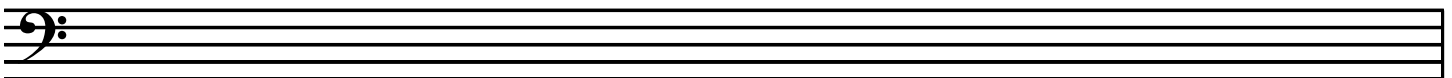
Lesson 2 - Scales - Add a, e, b, f \sharp d, g, c, f, b \flat melodic minor scales.

Add this exercise:

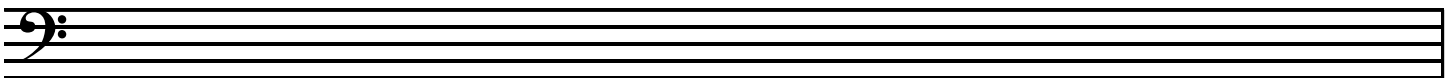
- a. Write these scales.



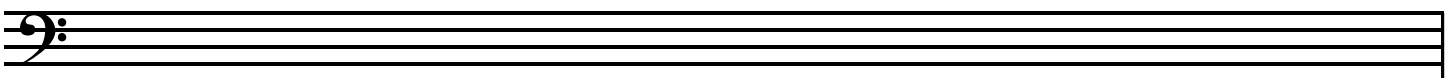
c melodic minor, ascending and descending



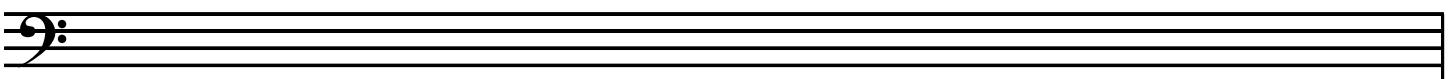
f \sharp melodic minor, ascending and descending



b \flat melodic minor, ascending and descending



e melodic minor, ascending and descending



a melodic minor, ascending and descending

Lesson 7 - Page 41

Add two staff chord progressions:

I IV I V7 I

Add this exercise.

a. Write these chord progressions, using both clefs as in the example above.

B \flat Major: I IV I V7 I E \flat Major: I IV I V7 I

e minor: i iv i V7 i A Major: I IV I V7 I

LEVEL 7

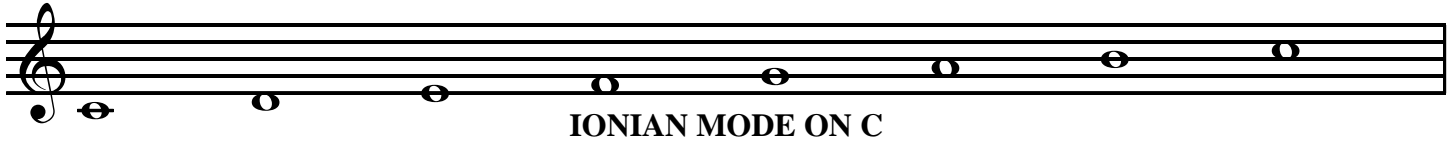
Lesson 2 - Scales (Page 13): Add whole tone scale, and modes: Ionian on C, Dorian on D, Mixolydian on G, and Aeolian on A.

Add these instructions:

The **WHOLE TONE SCALE** consists entirely of whole steps. There are only seven notes in the whole tone scale, so when writing the scale on the staff, one letter name will be missing.

WHOLE TONE SCALE ON D

IONIAN MODE has the same pattern of whole and half steps as the major scale. Half steps occur between notes 3-4 and 7-8.



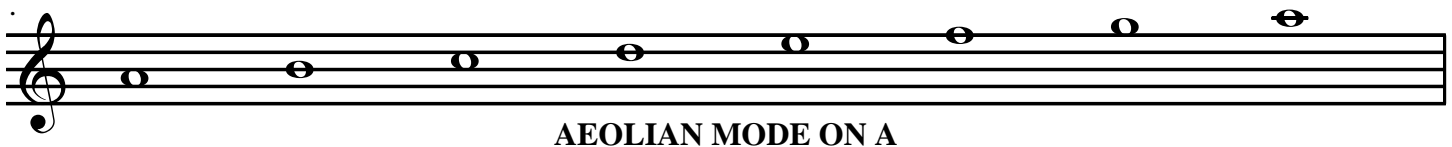
DORIAN MODE contains the pattern of whole and half steps that occur when playing only white keys between D and D. Half steps occur between notes 2-3 and 6-7.



MIXOLYDIAN MODE contains the pattern of whole and half steps that occur when playing only white keys between G and G. Half steps occur between notes 3-4 and 6-7.



AEOLIAN MODE contains the pattern of whole and half steps that occur when playing only white keys between A and A. Half steps occur between notes 2-3 and 5-6. Aeolian mode is the same as natural minor



Add this exercise:

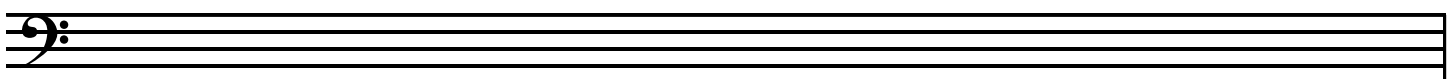
- a. Write these scales.



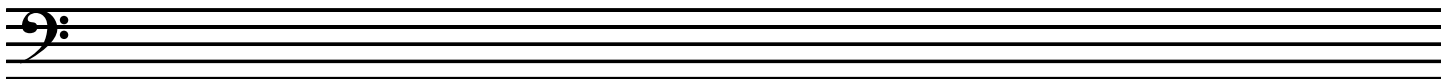
Whole tone beginning on B



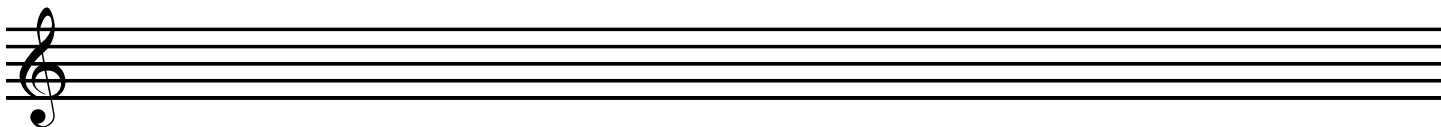
Aeolian mode beginning on A



Dorian mode beginning on D



Ionian mode beginning on D



Mixolydian mode beginning on G

LEVELS 8 and 9

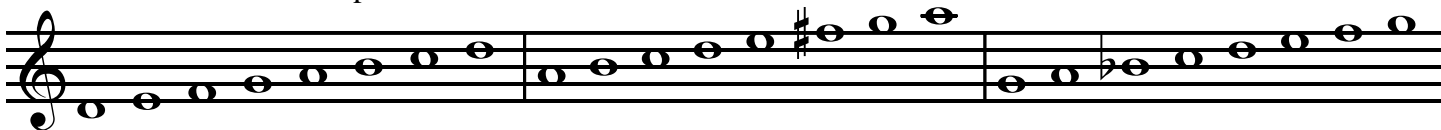
Add Modes: Level 8: Ionian on C and G, Dorian D and A, Phrygian on E and B; Lydian on F and C; Mixolydian on G and D, Aeolian A and E, Locrian on B and F#.

Level 9: Ionian on C, F and G, Dorian D, G and A, Phrygian on E, A and B; Lydian on F, B \flat and C; Mixolydian on G, C and D, Aeolian A, D and E, Locrian on B, E and F#.

Add these instructions:

(Ionian mode is same as Major scale. See Level 7 example.)

DORIAN MODE contains the pattern of whole and half steps that occur when playing only white keys between D and D. Half steps occur between notes 2-3 and 6-7.



DORIAN MODE

PHRYGIAN MODE contains the pattern of whole and half steps that occurs when beginning and ending on the THIRD note of the major scale. Half steps occur between notes 1-2 and 5-6.



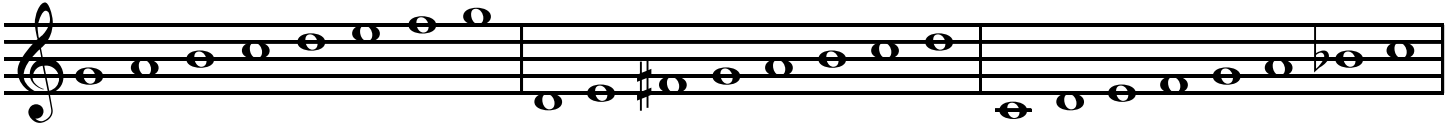
PHRYGIAN MODE

LYDIAN MODE contains the pattern of whole and half steps that occurs when beginning and ending on the FOURTH note of the major scale. Half steps occur between notes 4-5 and 7-8.



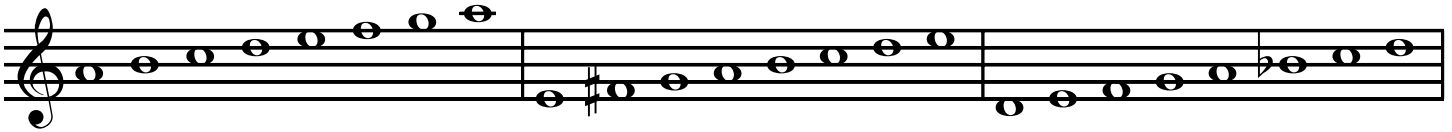
LYDIAN MODE

MIXOLYDIAN MODE contains the pattern of whole and half steps that occur when playing only white keys between G and G. Half steps occur between notes 3-4 and 6-7.



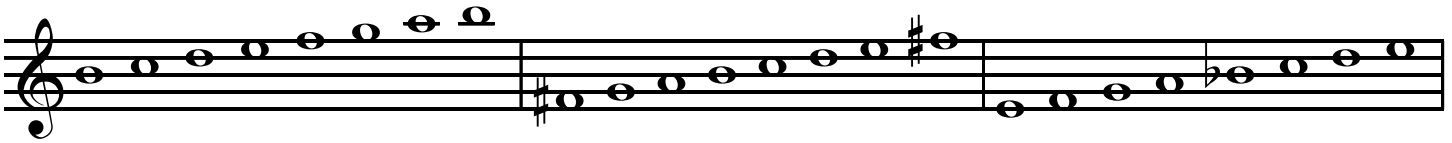
MIXOLYDIAN MODE

AEOLIAN MODE contains the pattern of whole and half steps that occur when playing only white keys between A and A. Half steps occur between notes 2-3 and 5-6. Aeolian mode is the same as natural minor.



AEOLIAN MODE

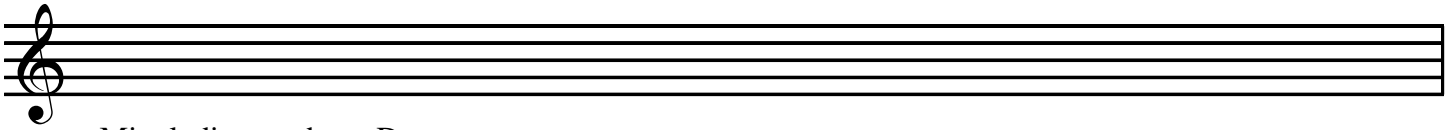
LOCRIAN MODE contains the pattern of whole and half steps that occurs when beginning and ending on the SEVENTH note of the major scale. Half steps occur between notes 1-2 and 4-5.



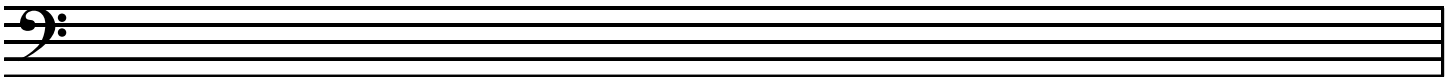
LOCRIAN MODE

Level 8: Add this exercise:

a. Write these scales.



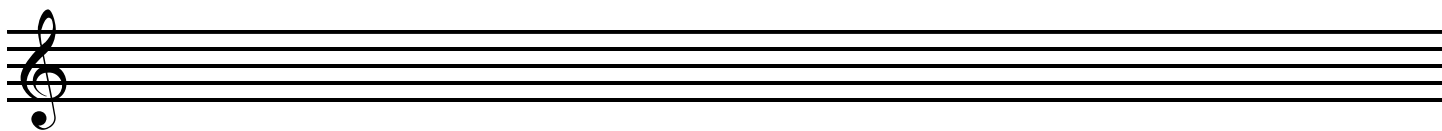
Mixolydian mode on D



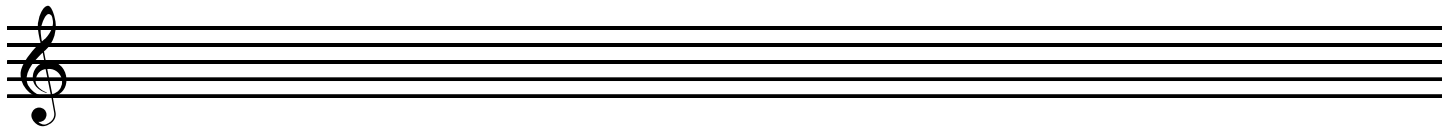
Locrian mode on B



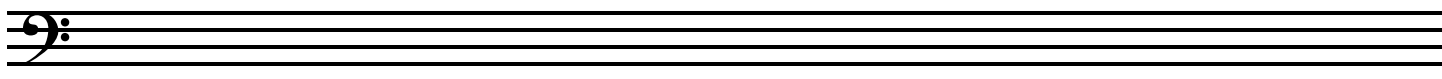
Phrygian mode on B



Dorian mode on D



Aeolian mode on E

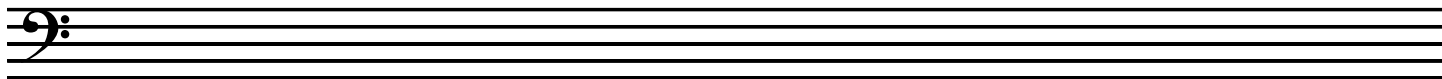


Lydian mode on F

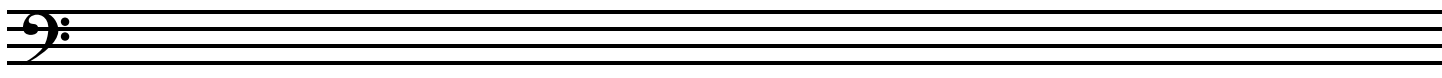
Level 8 - Lesson 9 - Chord Progressions: Replace pages 61-62 with update titled "Level 8, Pages 61-62," available at www.bktmusic.com.

Level 9 - add this exercise to Lesson 2 - Scales.

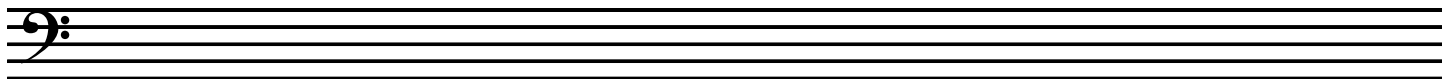
a. Write these scales.



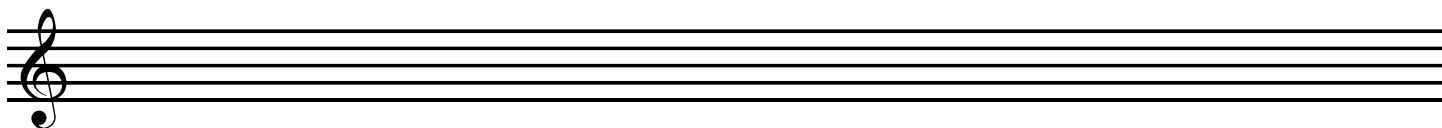
Locrian mode on E



Phrygian mode on B

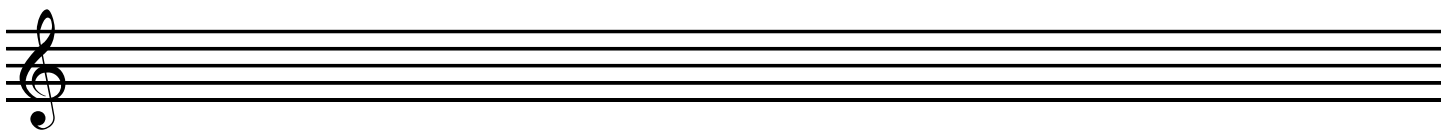


Aeolian mode on D

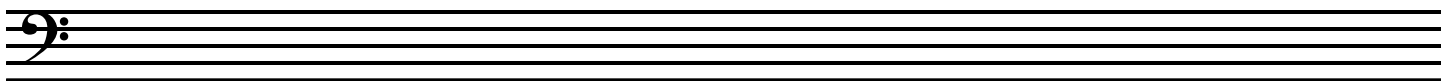


Dorian mode on A

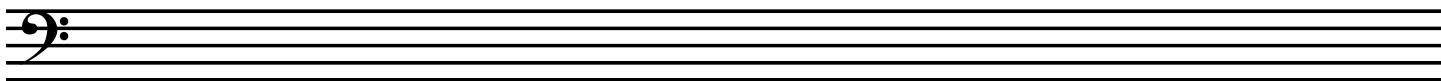
10



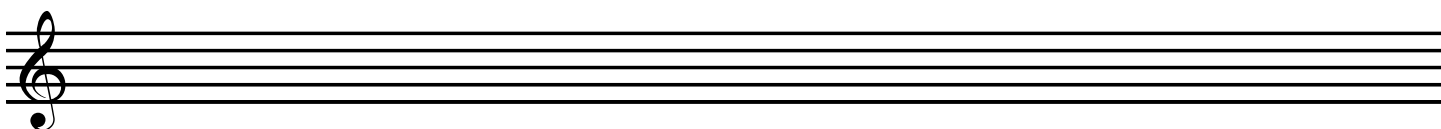
Ionian mode on F



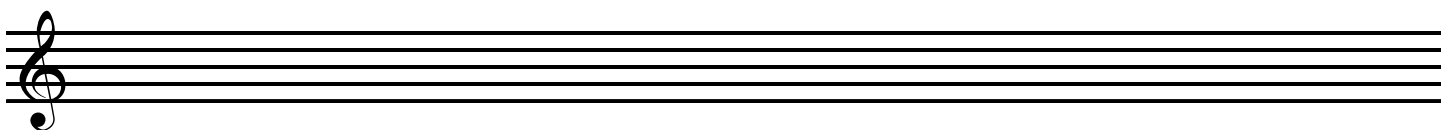
Mixolydian mode on D



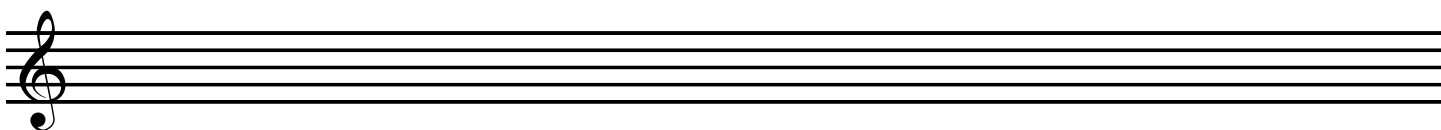
Lydian mode on C



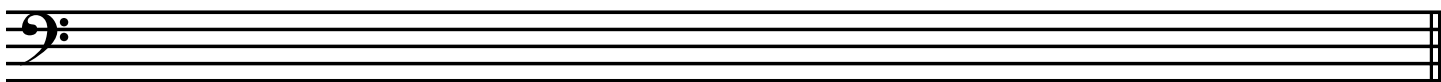
Locrian mode on F#



Phrygian mode on A



Mixolydian mode on C



Lydian mode on B \flat

Lesson 9 - Chord Progressions - Replace pages 64-65 with update titled "Level 9, Pages 64-65," available at www.bktmusic.com.

LEVEL 10

No changes to workbook. The following items (already included in Level 10 book) are now required for evaluation:

- Passing tones
- Upper and lower neighbors (auxiliary tones)
- Suspensions
- Anticipations
- Appoggiaturas