

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.)

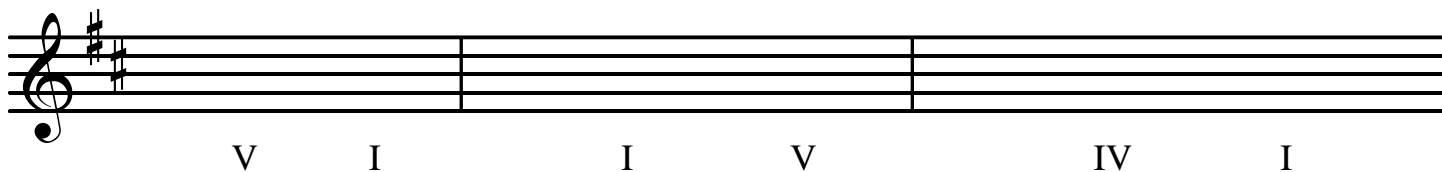
LEVEL 2

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

LEVEL 3

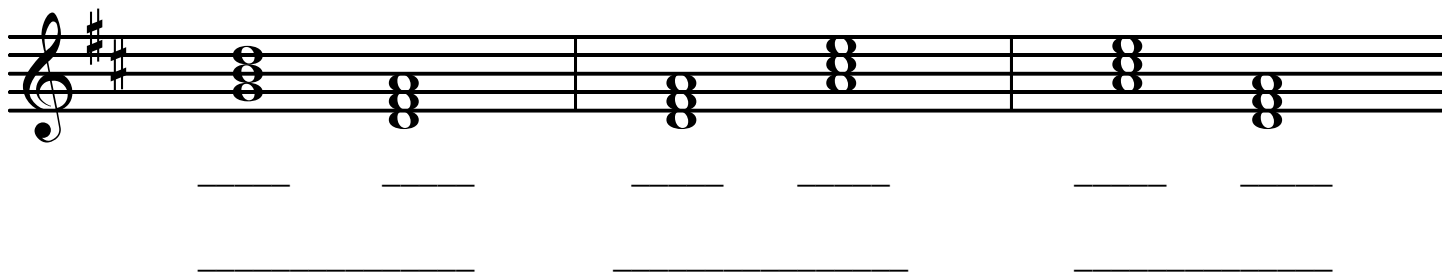
Lesson 8 (Pages 45-48) - Add Authentic, Half, and Plagal cadences in D Major. Add the following exercises:

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 chord diagrams (triads). Below the staff, there are two sets of blank lines for labeling: Roman Numerals and cadence names.

- 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

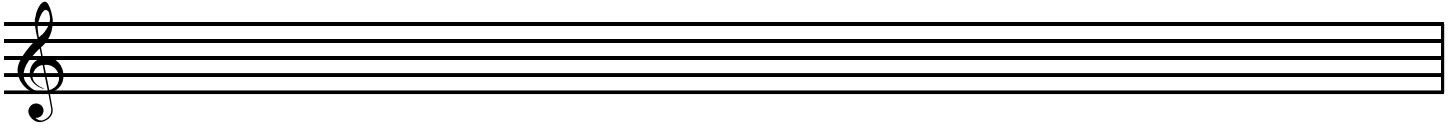
a melodic minor, ascending and descending

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

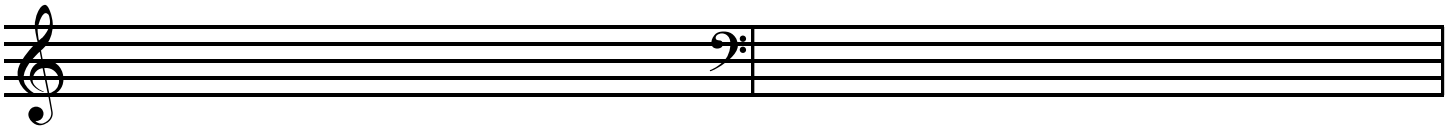
Add this exercise:

- 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



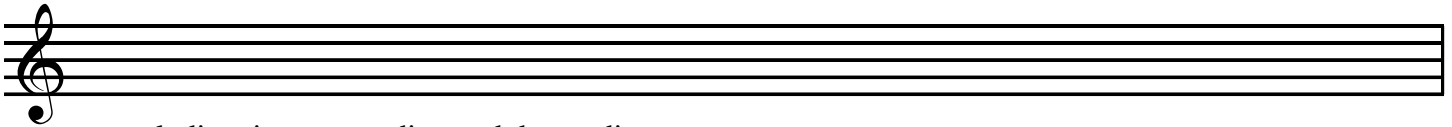
Secondary Triads in B \flat Major

LEVEL 6

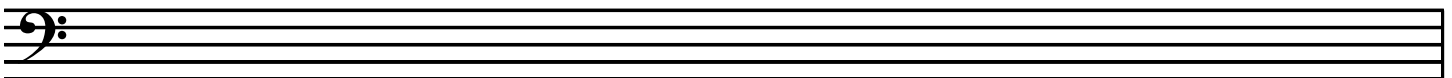
Lesson 2 - Scales - Add a, e, b, f \sharp d, g, c, f, b \flat melodic minor scales.

Add this exercise:

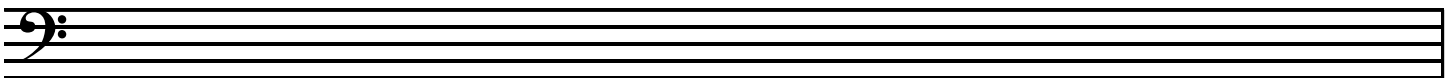
- a. Write these scales.



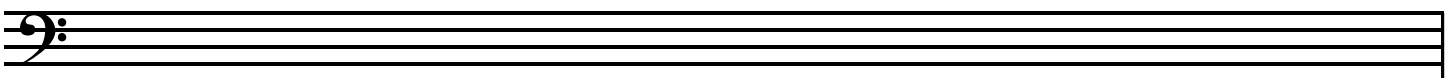
c melodic minor, ascending and descending



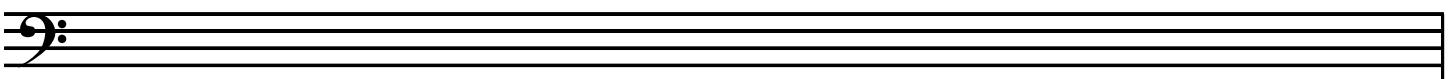
f \sharp melodic minor, ascending and descending



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.

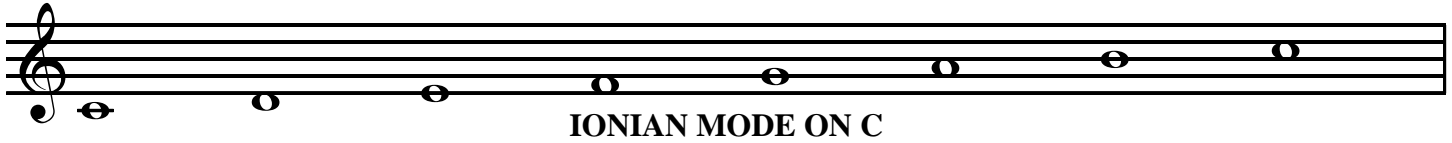
Add these instructions:

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.

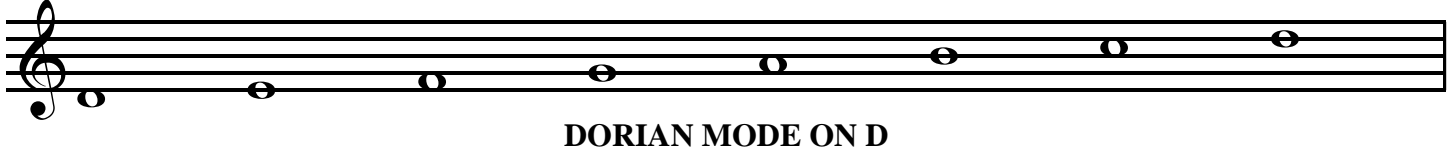
OR

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.



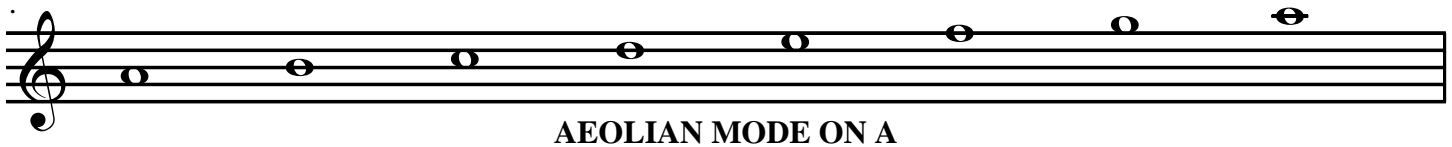
DORIAN MODE contains the pattern of whole and half steps that occur when playing only white keys between D and D. Half steps occur between notes 2-3 and 6-7.



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.

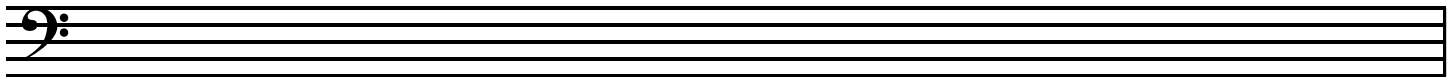


AEOLIAN MODE contains the pattern of whole and half steps that occur when playing only white keys between A and A. Half steps occur between notes 2-3 and 5-6. Aeolian mode is the same as natural minor



Add this exercise:

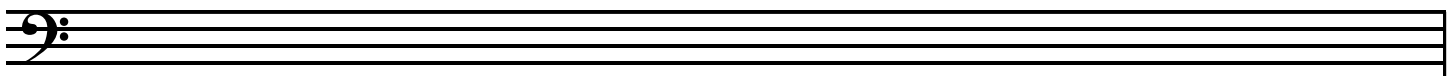
- a. Write these scales.



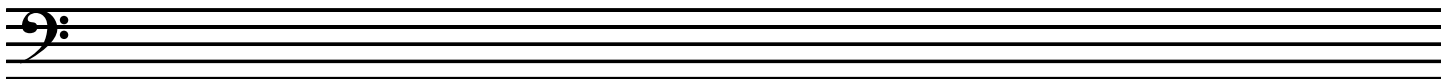
Whole tone beginning on B



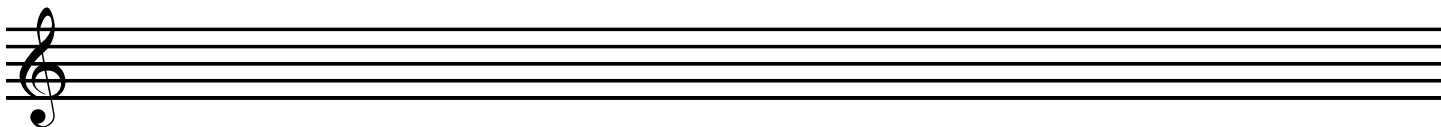
Aeolian mode beginning on A



Dorian mode beginning on D



Ionian mode beginning on D



Mixolydian mode beginning on G

LEVELS 8 and 9

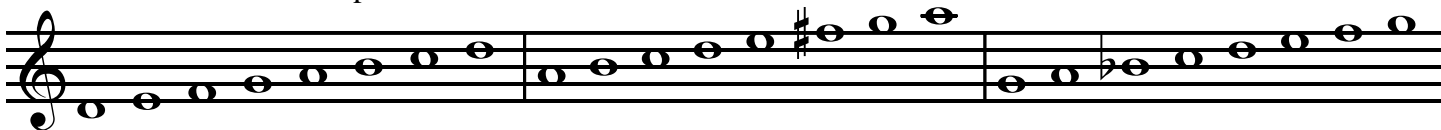
Add Modes: Level 8: Ionian on C and G, Dorian D and A, Phrygian on E and B; Lydian on F and C; Mixolydian on G and D, Aeolian A and E, Locrian on B and F#.

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.



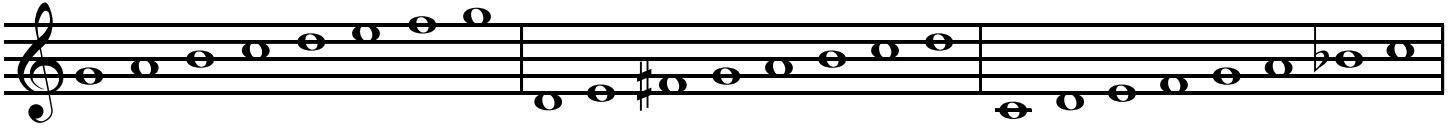
PHRYGIAN MODE

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.



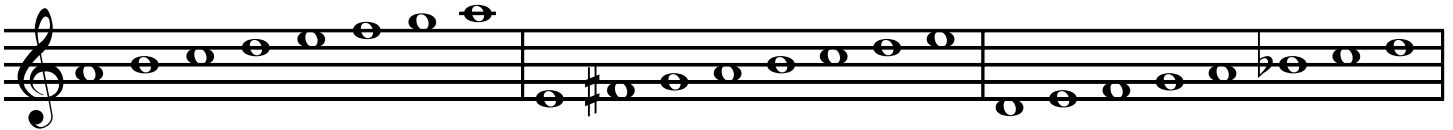
LYDIAN MODE

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.



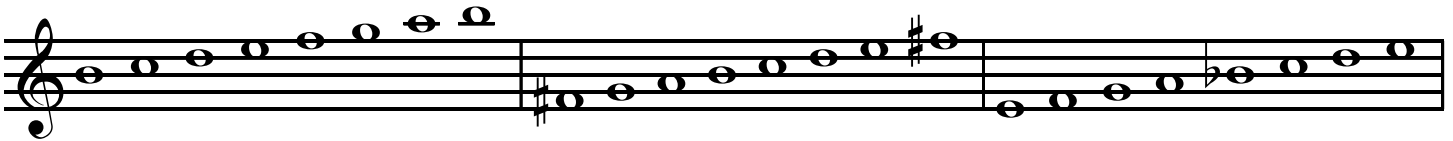
MIXOLYDIAN MODE

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

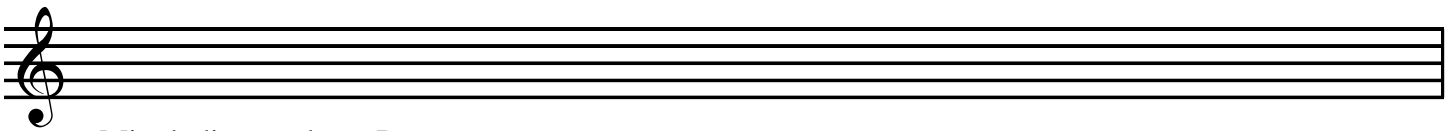
LOCRIAN MODE contains the pattern of whole and half steps that occurs when beginning and ending on the SEVENTH note of the major scale. Half steps occur between notes 1-2 and 4-5.



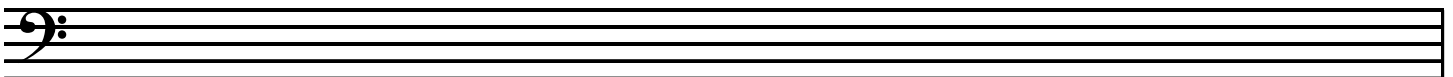
LOCRIAN MODE

Level 8: Add this exercise:

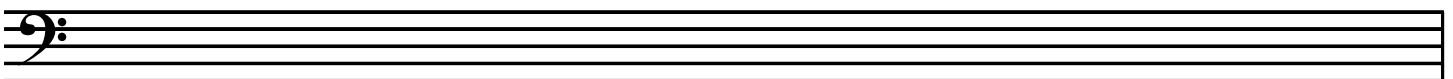
a. Write these scales.



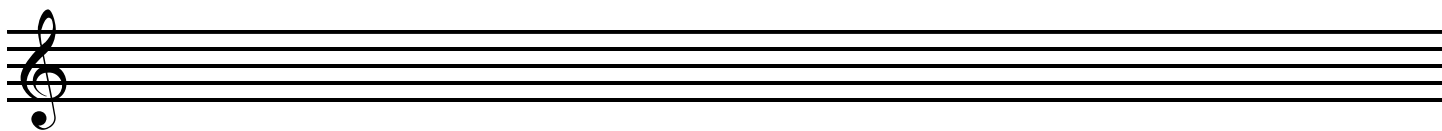
Mixolydian mode on D



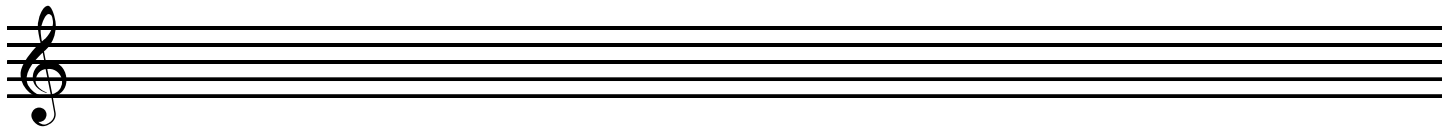
Locrian mode on B



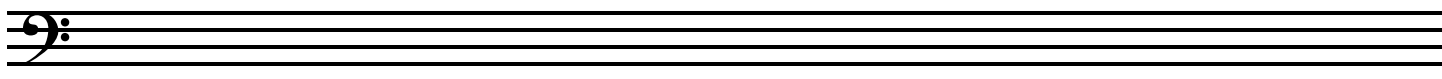
Phrygian mode on B



Dorian mode on D



Aeolian mode on E

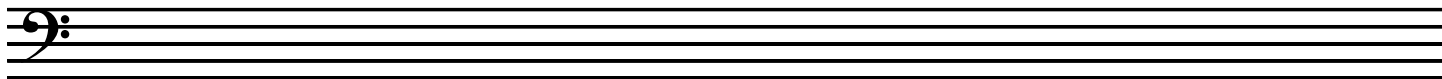


Lydian mode on F

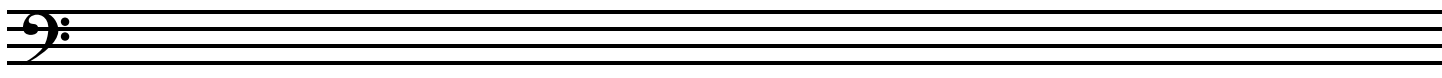
Level 8 - Lesson 9 - Chord Progressions: Replace pages 61-62 with pages 10-11 of this supplement.

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

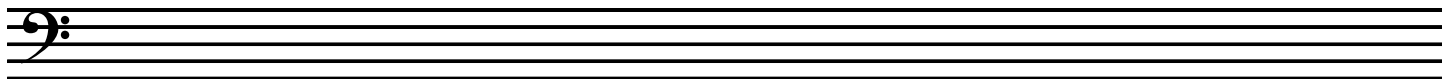
a. Write these scales.



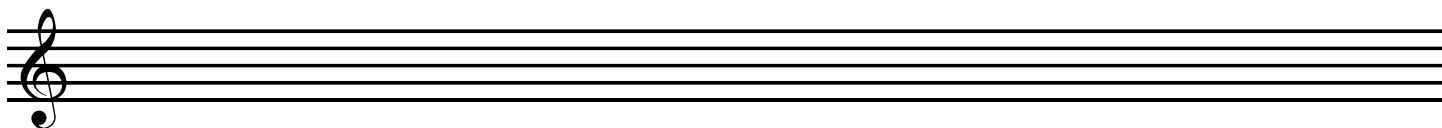
Locrian mode on E



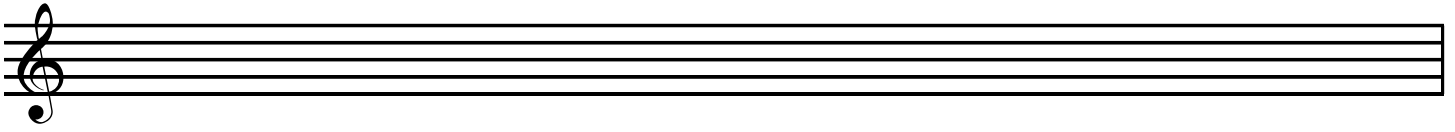
Phrygian mode on B



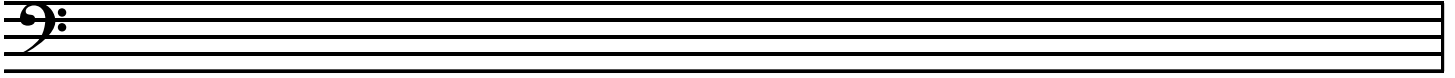
Aeolian mode on D



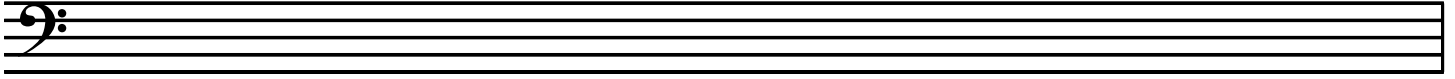
Dorian mode on A



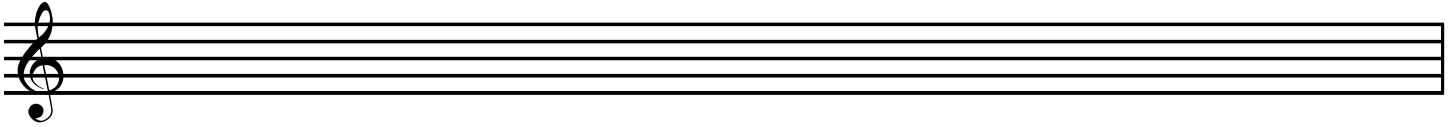
Ionian mode on F



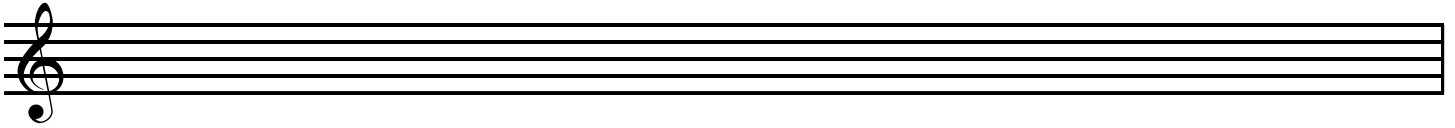
Mixolydian mode on D



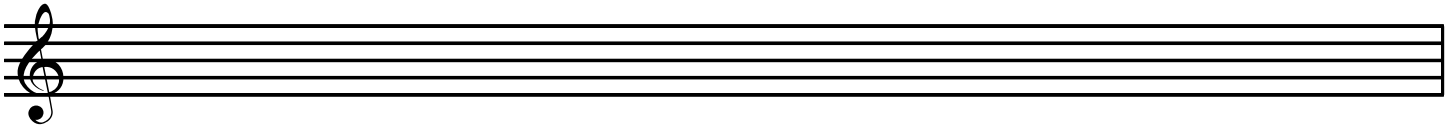
Lydian mode on C



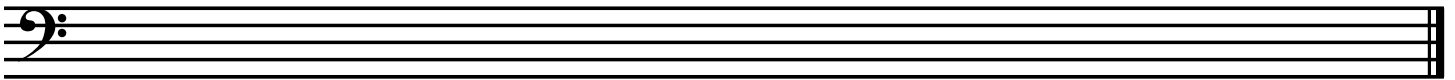
Locrian mode on F \sharp



Phrygian mode on A



Mixolydian mode on C



Lydian mode on B \flat

Lesson 9 - Chord Progressions - Replace pages 64-65 with pages 13-14 of this supplement.

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

A **CHORD PROGRESSION** is created by combining certain chords from a given key, using various positions for the chords to make a smooth progression. Each of the following chord progressions **MODULATES** to a new key. A secondary dominant is used to transition into the new key. (See more on modulation in Lesson 12.)

The **PIVOT CHORD** is a chord that precedes a chord change, and is common to both the original key and the key to which the music modulates. The pivot chord is circled in each example.

Modulation from
C Major to G Major

Pivot chord: Acts as I in C Major and IV in G Major

C Major: I $\overline{\text{IV}}$ $\overline{\text{V7}}$ I ($\overline{\text{V7}}$ of $\overline{\text{V}}$) V
New key: G Major: $\overline{\text{IV}}$ $\overline{\text{V7}}$ I ii⁶ I⁴ $\overline{\text{V7}}$ I

Modulation from
G Major to D Major

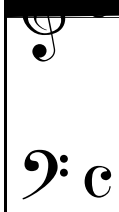
Pivot chord: Acts as I in G Major and IV in D Major

G Major: I $\overline{\text{IV}}$ $\overline{\text{V7}}$ I ($\overline{\text{V7}}$ of $\overline{\text{V}}$) $\overline{\text{V}}$
New key: D Major: $\overline{\text{IV}}$ $\overline{\text{V7}}$ I ii⁶ I⁴ $\overline{\text{V7}}$ I

Modulation from
D Major to A Major

Pivot chord: Acts as I in D Major and IV in A Major

D Major: I $\overline{\text{IV}}$ $\overline{\text{V7}}$ I ($\overline{\text{V7}}$ of $\overline{\text{V}}$) $\overline{\text{V}}$
New key: A Major: $\overline{\text{IV}}$ $\overline{\text{V7}}$ I ii⁶ I⁴ $\overline{\text{V7}}$ I



A **CHORD PROGRESSION** or **MIXED CADENCE** is created by combining certain chords from a given key. A smooth progression is created by using **common tones** (notes that remain the same when the chord changes). The following chord progression **MODULATES** to a new key. A secondary dominant is used to transition into the new key. (See more on modulation in Lesson 10.)

The **PIVOT CHORD** is a chord that precedes a chord change, and is common to both the original key and the key to which the music modulates. The pivot chord is circled in this example.

Modulation

F Major to B \flat Major

Pivot chord: Acts as I in F Major and IV in B \flat Major

F Major: I IV V7 I V7/V V

New key - B \flat Major: V7 I ii⁶ I₄⁶ V7 I

3. a. Label the chords used in these chord progressions with Roman Numerals and figured bass. Circle the pivot chord in each example.

___ Major: ___ ___ ___ ___ (___ of ___) ___

New key ___ Major: ___ ___ ___ ___ ___

___ Major: ___ ___ ___ ___ (___ of ___) ___

New key ___ Major: ___ ___ ___ ___ ___

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains four measures of chords: the first two are triads (C4-E4-G4 and C4-E4-F4), the third is a dyad (C4-G4), and the fourth is a triad (C4-E4-G4). The lower staff is in bass clef with a common time signature (C). It contains four measures of a melodic line: the first two are quarter notes (C4, E4), and the last two are quarter notes (G4, C5).

The second system of music consists of two empty staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).

The third system of music consists of two empty staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).