

CONTENTS

UNIT 1

THEORY

Major Keys and Scales: A Review – C, G and D 4

I and **V** Triads in Major Keys 5

Accompanying and Transposing 5

RHYTHM

Learning About 16th Notes  6

Counting 16th Notes 7

Playing 16th Notes 7

SIGHT-PLAYING 8

CROSSWORD PUZZLE 9

UNIT 2

THEORY

Inversions of Triads 10

Major Keys and Scales: A Review – F and B \flat 11

Accompanying and Transposing 12

RHYTHM

Counting 16th Notes 12

Playing 16th Notes 13

EAR DETECTIVE 13

SIGHT-PLAYING 14

MAZE 15

UNIT 3

THEORY

Relative Keys – C Major and A Minor 16

Triads and Inversions 17

Accompanying and Transposing 18

EAR DETECTIVE 18

RHYTHM

Crazy Rhythms 19

Rhythm Detective 19

SIGHT-PLAYING 20

RHYTHM PUZZLE 21

UNIT 4

THEORY

Relative Keys – F Major and D Minor 22

I and **V** Triads in Minor Keys 22

Major or Minor? 23

Accompanying and Transposing 23

RHYTHM

Counting “Swing” Rhythms 24

Playing “Swing” Rhythms 24

Rhythm Detective 25

EAR DETECTIVE 25

SIGHT-PLAYING 26

PUZZLING TRIADS 27

UNIT 5

THEORY

Subdominant (**IV**) 28

I, **IV** and **V** Triads 28

Accompanying and Transposing 29

Relative Keys – G Major and E Minor 29

RHYTHM

Crazy Rhythms 30

Matching 30

Rhythm Detective 31

EAR DETECTIVE 31

SIGHT-PLAYING 32

WORD SEARCH 33

UNIT 6

THEORY

Accompanying Using Triads and Inversions 34

Identifying Triads and Inversions 35

Finding the Roots of Triads 35

RHYTHM

Learning About  36

Counting  37

Playing  37

SIGHT-PLAYING 38

CROSSWORD PUZZLE 39

UNIT 7

THEORY

Interval Inversions 40

Accompanying and Transposing Using **I** and **V7** 41

EAR DETECTIVE 41

RHYTHM

Learning About Syncopation  42

Counting Syncopation 43

Playing Syncopation 43

SIGHT-PLAYING 44

SECRET TUNE 45

UNIT 8

THEORY

Chromatic Scales 46

Accompanying and Transposing Using **I**, **IV** and **V7** 47

EAR DETECTIVE 47-48

RHYTHM

Counting Syncopation 48

Rhythm Detective 48

SIGHT-PLAYING 49

SYNCPATION MAZE 50

UNIT 9

THEORY

Whole-Tone Scales 51

Accompanying and Transposing Using **I**, **IV** and **V7** 52

EAR DETECTIVE 52-53

Triads and Inversions 53

RHYTHM

Crazy Rhythms 54

Rhythm Jumble 54

SIGHT-PLAYING 55

SCALE CHAINS 56

UNIT 10

THEORY

Chromatic and Whole-Tone Scales 57

Accompanying and Transposing Using **I**, **IV** and **V7** 57

EAR DETECTIVE 58

RHYTHM

Crazy Rhythms 59

Rhythm Jumble 59

SIGHT-PLAYING 60

CROSSWORD PUZZLE 61

EAR DETECTIVE TEACHER'S KEY 62

GLOSSARY 63-64



Theory

Major Keys and Scales: A Review – C, G and D

Major scales are made of whole steps except for two half steps.
The half steps always come between degrees 3-4 and 7-1.

The image shows three musical staves illustrating major scales. Each staff has degree numbers (I, 2, 3, 4, V, 6, 7, I) and fingerings (I, 2, 3, 4, V, 6, 7, I) written below the notes. The scales are:

- C MAJOR:** C4, D4, E4, F4, G4, A4, B4, C5. Fingerings: I, 2, 3, 4, V, 6, 7, I.
- G MAJOR:** G4, A4, B4, C5, D5, E5, F#5, G6. Fingerings: I, 2, 3, 4, V, 6, 7, I.
- D MAJOR:** D4, E4, F#4, G4, A4, B4, C#5, D5. Fingerings: I, 2, 3, 4, V, 6, 7, I.

On each keyboard:

- write the name on each key
- number the degrees
- mark the two half steps

On each staff:

- write the key signature

G MAJOR

I

D MAJOR

I

For correlated Discoveries, Repertoire and Technic see MUSIC TREE 3, pages 4-10.

I and V Triads in Major Keys

For each key signature, draw the tonic and dominant triads in both staves. Then fill in the root of each triad. The first one is done to show you how.

The image shows a musical exercise on a grand staff (treble and bass clefs). It consists of three measures, each with a key signature change indicated by a sharp sign on the staff. The first measure is in G major and shows the tonic triad (G-B-D) in both staves, with the letter 'I' written below the bass staff and 'V' below the treble staff. The second measure is in A major and is empty, with 'I' and 'V' written below the staves. The third measure is in B major and is empty, with 'I' and 'V' written below the staves.

Accompanying and Transposing

In **Music Tree 2B**, you learned to accompany melodies using 5ths and 6ths.

As a review, accompany *Lavender's Blue*:

- use 5ths for parts made mostly of triad tones (degrees 1, 3, 5)
- use 6ths for parts made mostly of non-triad tones (degrees 2, 4, 6, 7)
sometimes raise the top note of the 5th
sometimes lower the bottom note of the 5th

Let your ear be your guide!



Lavender's Blue is in the key of _____ major.

Lavender's Blue

English

The image shows the musical notation for the melody of 'Lavender's Blue' in G major, 3/4 time. The melody is written on a single treble staff. The first measure starts with a dynamic marking of *mp*. The melody consists of the following notes: G4 (quarter), B4 (quarter), D5 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second measure starts with a dynamic marking of *mp*. The melody consists of the following notes: G4 (quarter), B4 (quarter), D5 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The third measure starts with a dynamic marking of *mp*. The melody consists of the following notes: G4 (quarter), B4 (quarter), D5 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The fourth measure starts with a dynamic marking of *mp*. The melody consists of the following notes: G4 (quarter), B4 (quarter), D5 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

Now transpose *Lavender's Blue* with your accompaniment to the keys of C major and D major.