

Level I: Guide to Specific Sections

I. Note naming on the grand staff

- A. Expectations: Write and identify all notes and accidentals on the grand staff and middle C in both clefs.
- B. Teaching Tips (TT1) ⁸⁴
- C. Student Handouts: A1, B1-~~B6~~, ~~Flashcards~~

II. Notes and Rest Values

- A. Expectations: Write, identify and know the values of:

o, d, d, d, , , 

- B. Teaching Tips: TT2
- C. Student handouts: A2, ~~Flashcards~~

III. Time Signatures

- A. Expectations: 2/4, 3/4, 4/4.
- B. Suggestions: TT3
- C. Student Handouts: A2A, B6-B9

IV Key Signatures

- A. Expectations:: Write and identify the keys of CM, GM and FM
- B. Teaching Tips: (TT4)
- C. Student Handouts: A2B, B10, B11

The next two sections: Scales and Intervals appear in this order in the syllabus. However, the concepts in the Interval section need to be taught **before** the Scales.

V. Scales

- A. Expectations: Write and identify the half and whole step pattern of the major and minor five finger pattern in CM, GM, FM, and cm, gm, fm.
- B. Teaching Tips (TT5)
- C. Student Handouts. A3-A5, B12-B15

VI. Intervals

- A. Expectations: Write and identify half and whole steps.
Write and identify 2nds, 3rds, 4ths and 5ths with C, G and F in the bass.
- B. Teaching tips (TT6)
- C. Students Hand Outs: Worksheets: A5A, B16, B17

VII. Chords

- A. Expectations: Write and identify root position tonic chords in C, G, F Major and c, g, f minor.
- B. Teaching tips (TT7)
- C. Student Handouts: A6, B18-B20

VIII. Vocabulary

- A. Expectations: Know terms as listed in the Syllabus
- B. Teaching Tips (TT7A)
- C. Student Handouts: A7, ~~B21~~, ~~Flash cards~~

for Level I



Naming notes

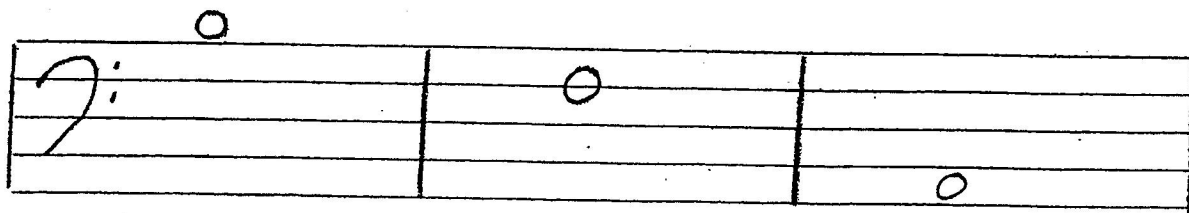
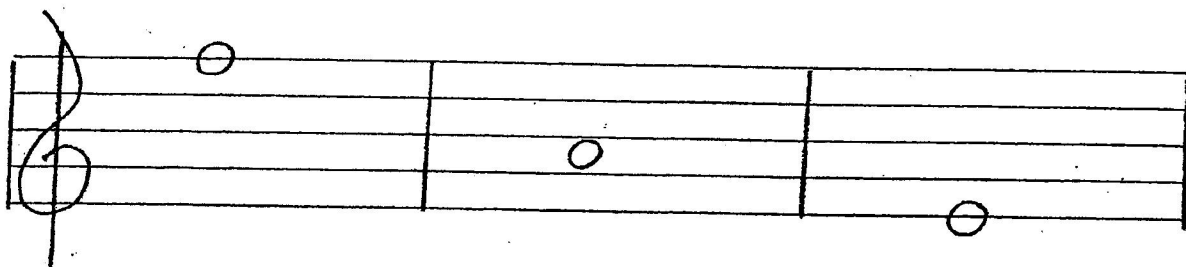
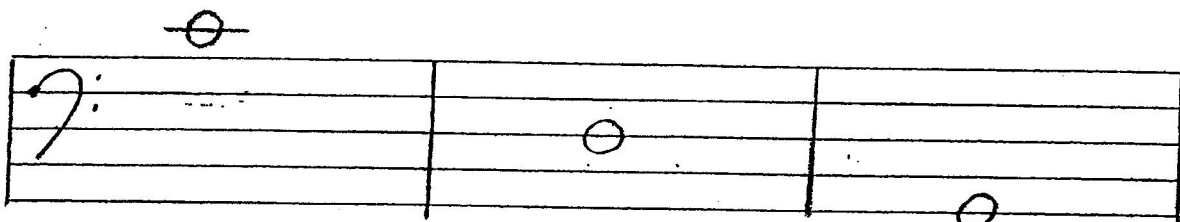
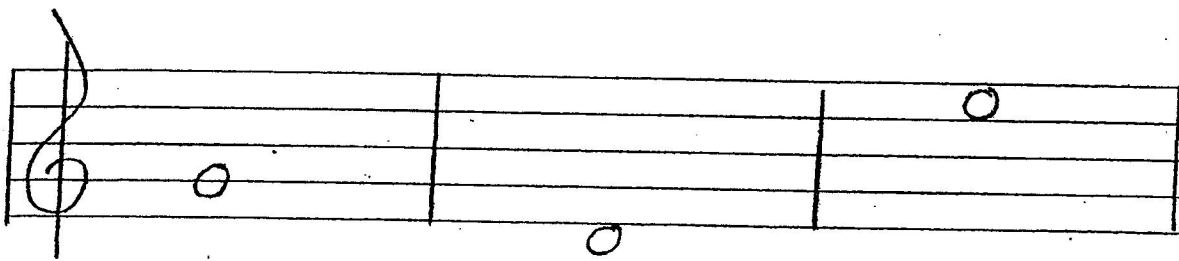
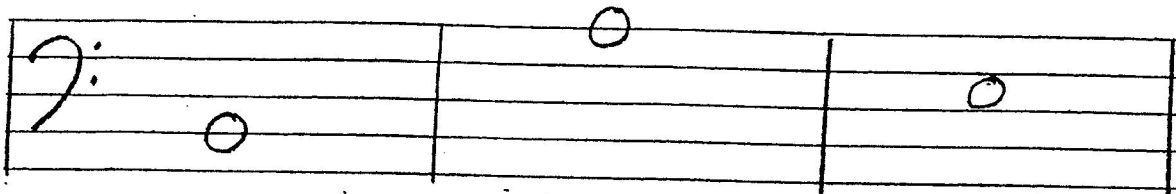
81

Write the note name on the line beneath the written note

Naming notes

B2

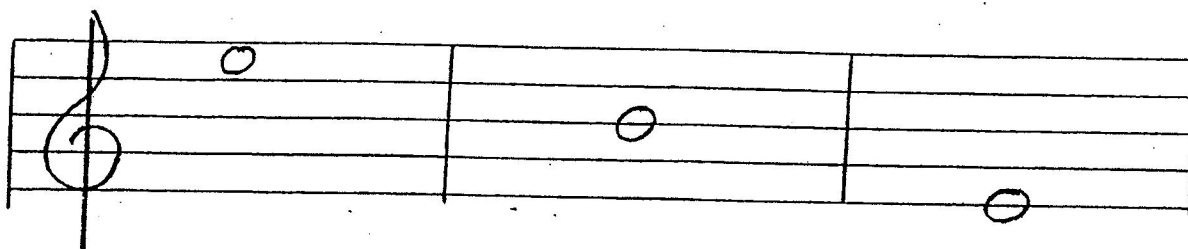
Write the note name on the line beneath the written note

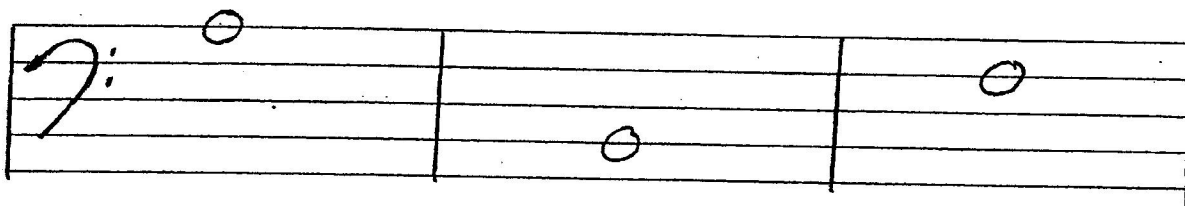


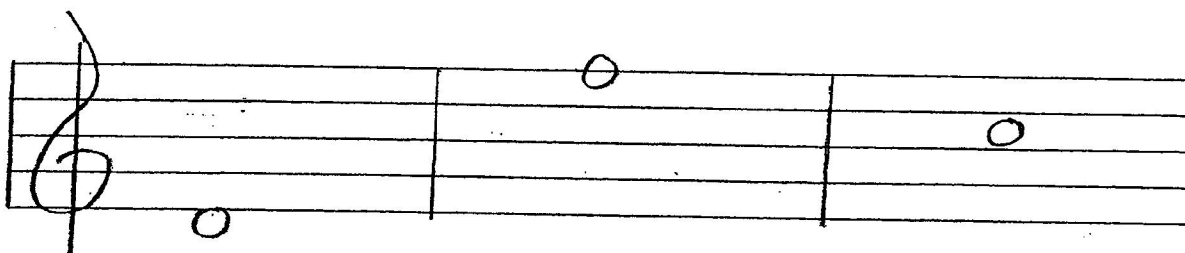
Naming notes

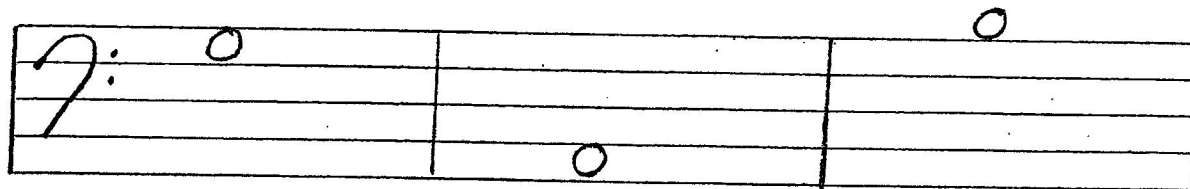
B3

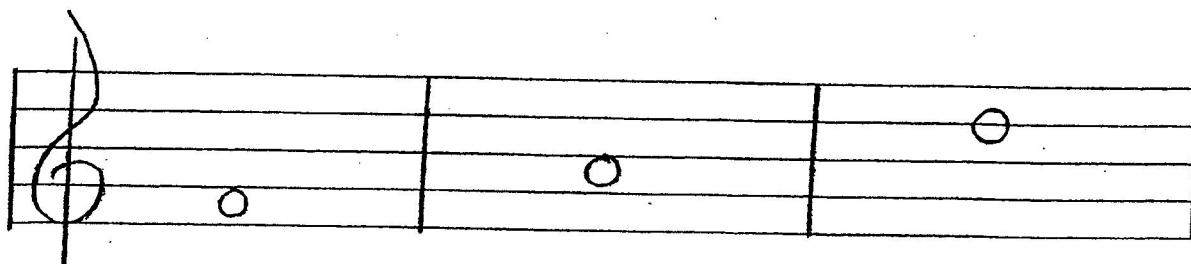
Write the note name on the line beneath the written note











Naming notes with accidentals

B4

Write the note name on the line beneath the written note

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Level I: Notes and Rest Values

TT2

Students are not tested on single note and rest values. Rather they are tested in the context of rhythmic examples (test question II). A rhythm chart is provided (A2) with this packet.

**Whole Note****4 Beats****Dotted Half Note****3 beats****Half Note****2 beats****Quarter Note****1 beat****Whole Rest****4 beats****Half Rest****2 beats****Quarter Rest****1 beat**

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Level I: Time Signatures

TT3

Time signatures and meter do not mean the same thing. Time signature are the numbers that appear at the beginning of the piece (such as 4/4). Meter refers to the interpretation of the time signature: the correct grouping of units and pulses such as simple triple meter). Students are not required to understand meter on Level I.

Whole rests. On this level the whole rest is considered 4 beats. Students will not be required to use it in $\frac{3}{4}$. They will also not be required to use a dotted half rest. These are dealt with on later levels.

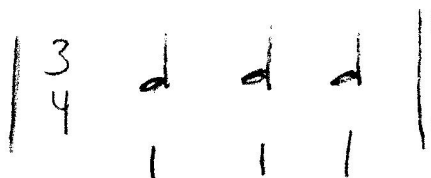
A method for counting. Instead of teaching time signatures such as 4/4 as all numbers try teaching them as 4/♩. Students adapt to 4/4 easily after they have used counting for a little while. They should memorize the following statement and apply it to other signatures as well:

In 4/4, there are 4 beats in a measure the quarter note gets one beat. (Refer to top and bottom numbers)

Counting in a time signature. When counting in a time signature students must use sequential counting (1-2-3) rather than 1-1-1. The following method may help.



correct



wrong

This section corresponds to test question II and III

Common mistakes:

Penmanship

Not using sequential counting

Continued →

Counting in a Time Signature

A2A

1. Look at the time signature and recite what the top and bottom numbers mean.

"In 4/4 there are 4 beats in a measure and the quarter gets one beat."

(The top number tells you how many beats are in the measure and the bottom number tells you what kind of note gets one beat.)

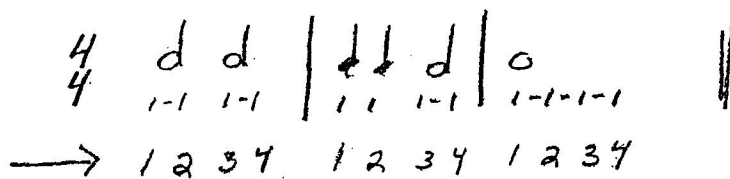
2. Write the counting in for each note and rest value. (You may already be able to skip this step.)



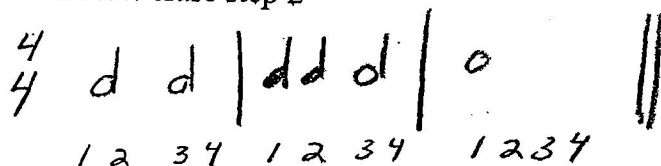
3. Add the counts in the measure. They should equal the top number

$$1+1+1+1 = 4 \quad | \quad 1+1+1+1 = 4 \quad | \quad 1+1+1+1 = 4 \quad ||$$

4. Change your counting to use successive numbers



4. Now erase step 2

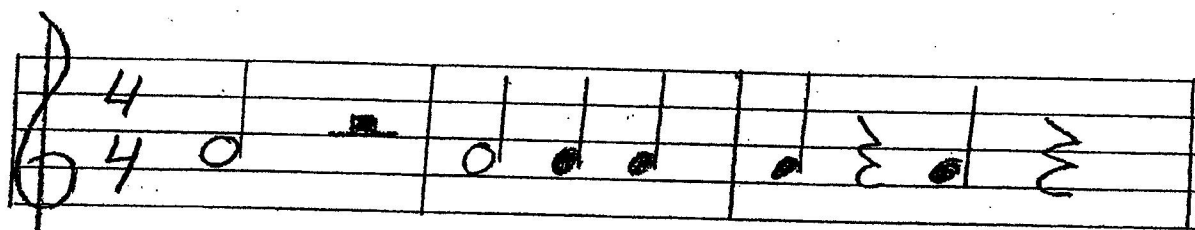
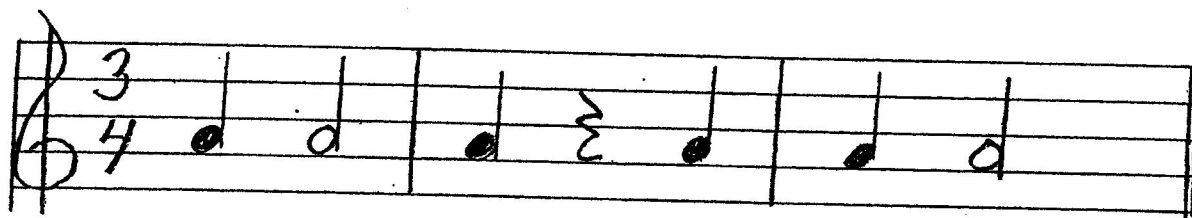
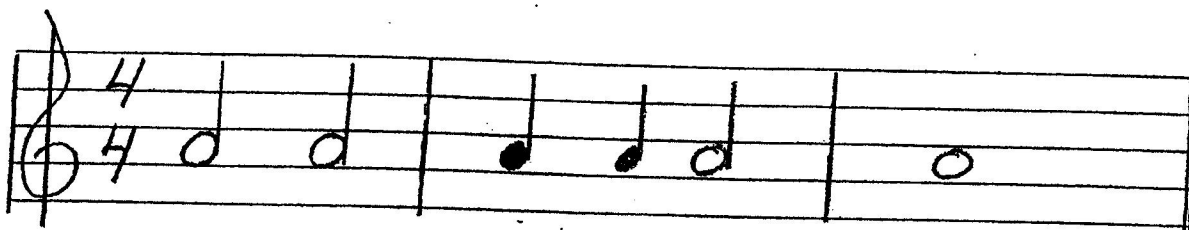


5. To check your answer, tap and count the example out loud. Be sure what you have written matches how you are counting when you tap.

Counting in a Time Signature

B6

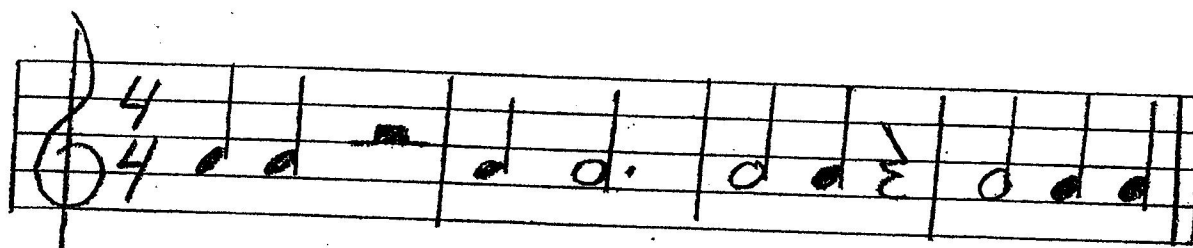
Write the counting below each measure



Counting in a Time Signature

37

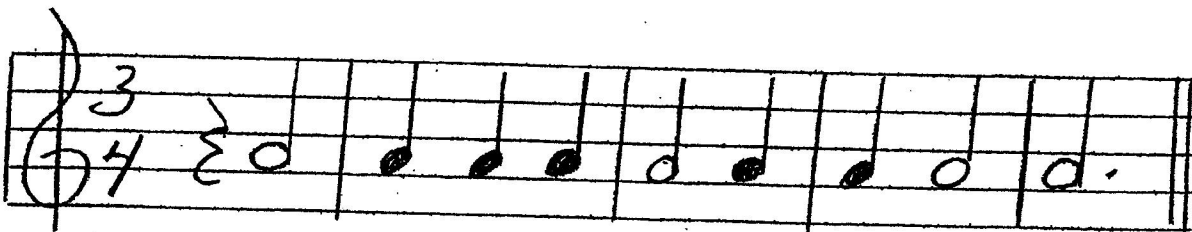
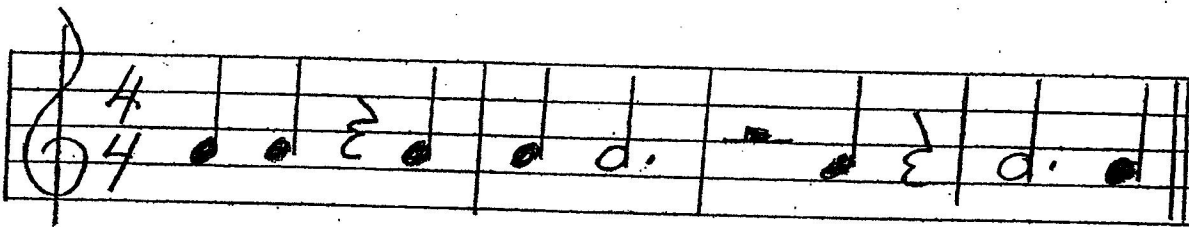
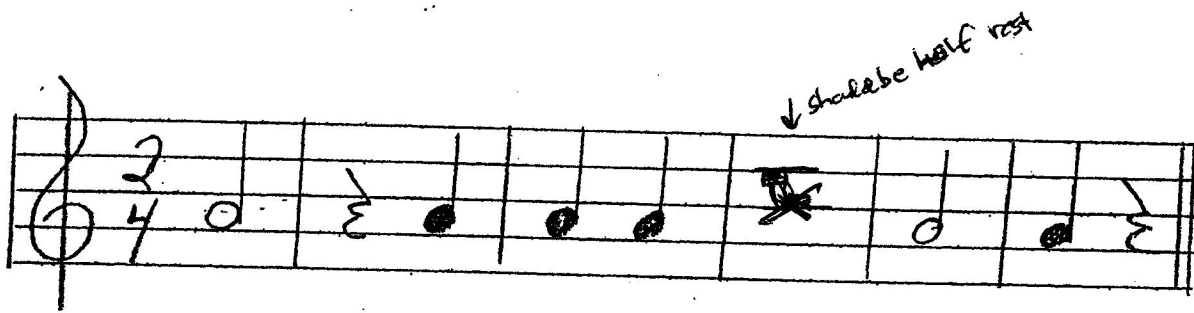
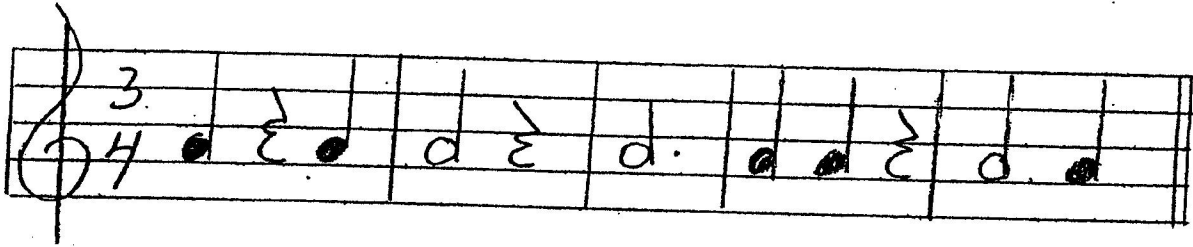
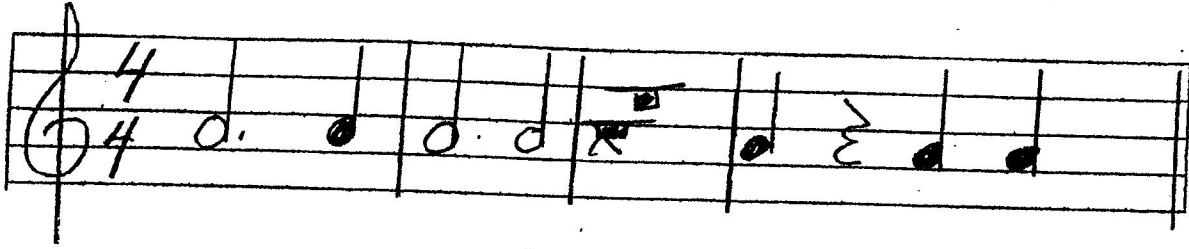
Write the counting below each measure



Counting in a Time Signature

38

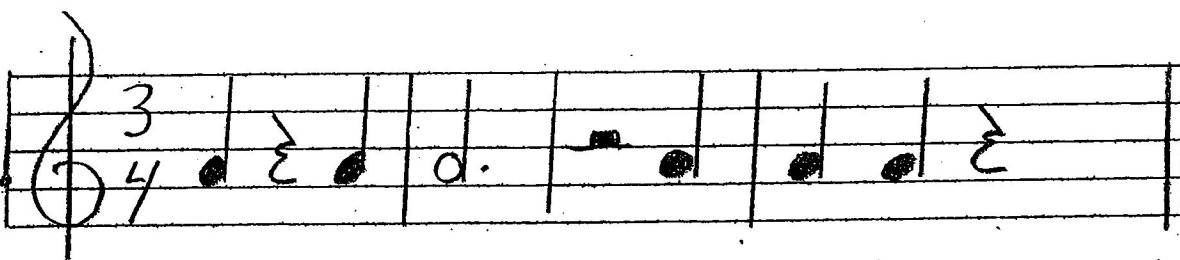
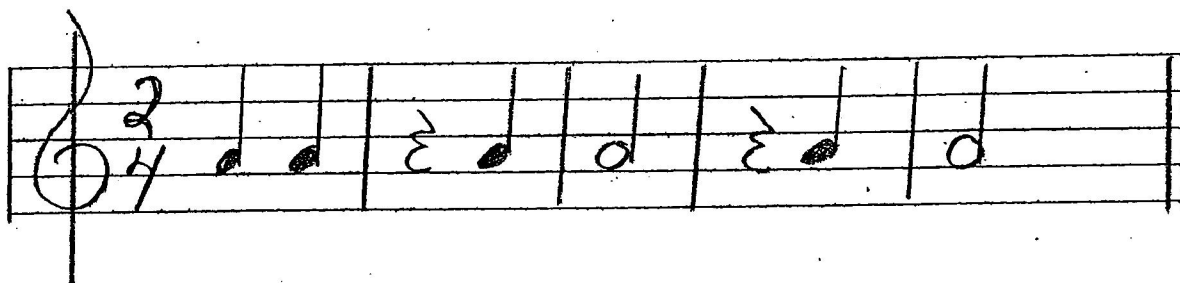
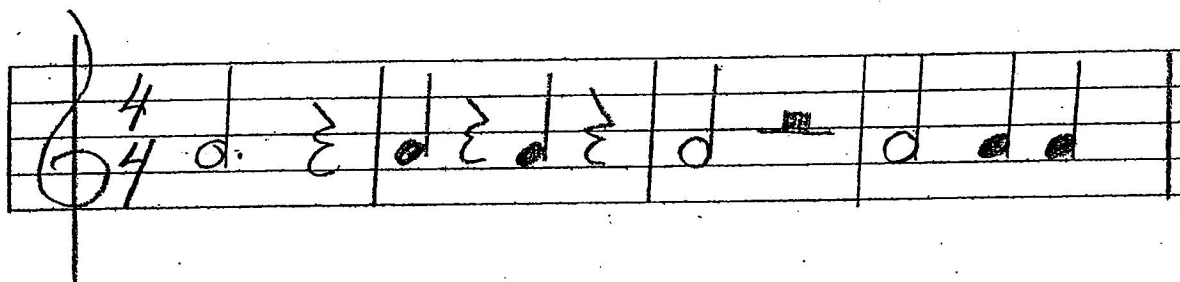
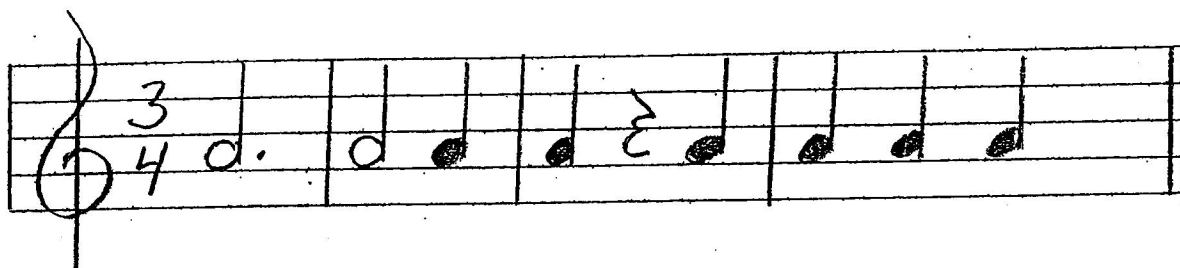
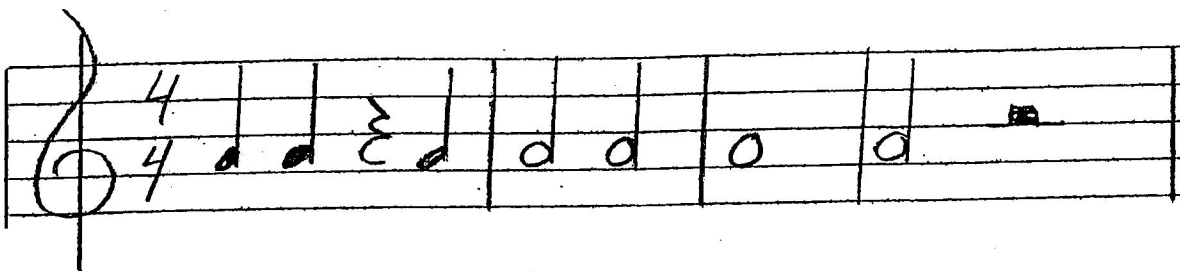
Write the counting below each measure



Counting in a Time Signature

39

Write the counting below each measure



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Level I: Key Signatures

TT4

Our syllabus does not recommend a particular way to learn key signatures on this level. However, a partial circle of fifths is provided on each level as new keys are added. Worksheets are provided on this level.

Common misuse of terms: The term "key signature" refers to the accidentals written at the beginning of a piece. The term "key" refers to the interpretation of the key signature. Example of use: The sonatina is in key of G Major because it has the key signature of 1 sharp. It modulated to the key of D Major but did not change the key signature.

This section corresponds to Test Question IV.

Common Mistakes:

Penmanship

- Writing the accidental in the wrong octave

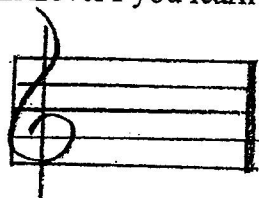
- Using the wrong clef

Key Signatures

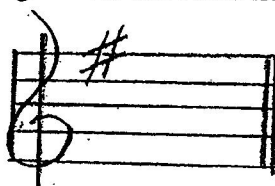
A2B

Key signatures are located next to the clef sign on the grand staff. They tell you what key a piece is written in.

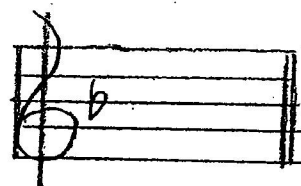
In Level I you learn the key signatures for three keys. These should be memorized.



C Major



G Major

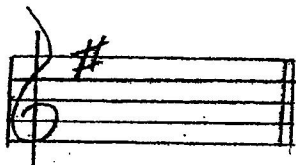


F Major

In every level you will learn new keys. Keys can have up to 7 sharps or seven flats.

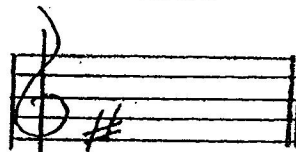
When you write key signatures be sure to place the accidental in the correct octave on the staff:

This is correct:



G Major

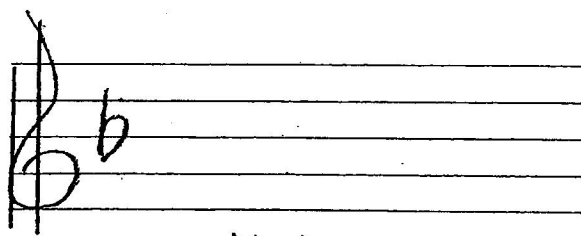
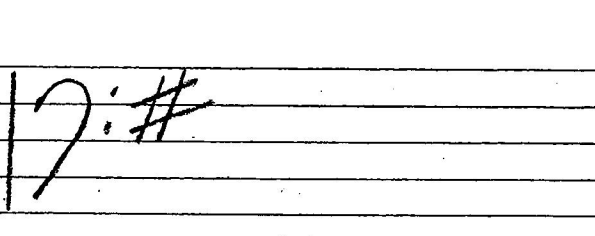
This is incorrect:



G Major

Identifying Key Signatures

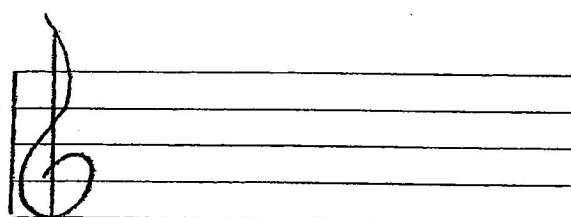
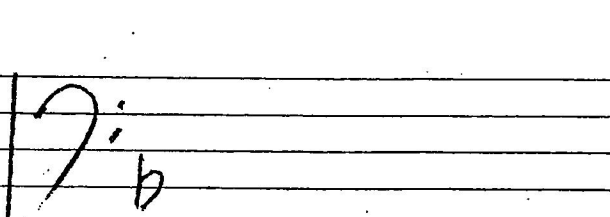
Write the correct key for each key signature name on the line below

_____ Major
 _____ Major




_____ Major
 _____ Major

_____ Major
 _____ Major

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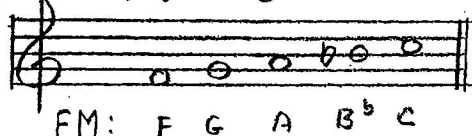
Level I: Scales (Five Finger Patterns)

TT5

1. Students should understand diatonic half and whole steps before they begin writing scales on the staff. (See TT6, A5A under Intervals)
2. Have students memorize the pattern of half and whole steps and play it on the piano while reciting the notes. This will avoid thinking the wrong letter name. For example: thinking in c minor: c-d-d#-f-g in stead of c-d-e flat- f-g.
3. When writing the patterns on the staff, write out the half and whole step pattern at the top of their sheet:

Major: 1 2 3 4 5 minor: 1 2 3 4 5
 W W H W W H W W

4. After drawing the notes, try having write the letter names beneath them.



5. Student handouts: Learning sheets and worksheets have been provided for both writing and identifying patterns. You may wish to make several copies of the worksheets to use throughout the term.
6. Some methods teach the learning of the minor as an alteration of the major: The minor pattern is the major pattern with a lowered 3rd degree. This sets the ground work for understanding parallel keys (addressed in a later level) It is helpful for students to understand both ways.

This section corresponds with Test Question V.

Common Mistakes:

- Penmanship
- Not following directions
- Wrong Clef
- Placing the accidental behind the note instead of in front of the note

Half and Whole Step Patterns for Major Five Finger Patterns.**The Major Pattern: WWHW****1 2 3 4 5****whole
step****whole
step****half
step****whole
step**

This pattern is the same no matter what note you start on. These are the letter names for C Major, G Major and F Major:

1. C Major**C D E F G****2. G Major****G A B C D****3. F Major****F G A B^b C**

Half and Whole Step Pattern for minor five finger patterns

The Minor Patter: WHWW

1 2 3 4 5

whole
step

half
step

whole
step

whole
step

This pattern is the same no matter what note you start on. These are the letter names for c minor, g minor and f minor:

1. c minor

C D E^b F G

2. g minor

G A B^b C D

3. f minor

F G A^b B^b C

Major and Minor five finger patterns

Here is another way to think about Major and Minor five finger patterns:

Compare C Major to c minor:

C Major: C D E F G

c minor: C D E^b F G

You can find the minor pattern by starting with the major pattern and lowering the 3rd note by a half step.

E becomes E-Flat.

Compare the others:

G A B C D in Major becomes:

G A B^b C D in minor by lowering the 3rd note.

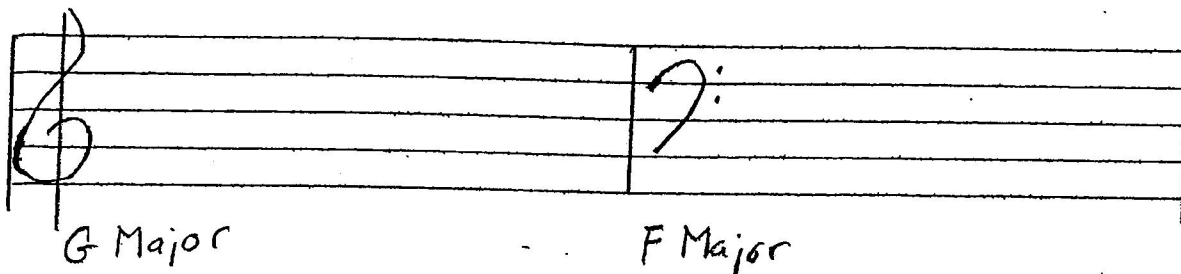
F G A B^b C in Major becomes:

F G A^b B^b C in minor by lowering the 3rd note

Major Five Finger Patterns

B12

Draw the major Five Finger pattern using whole notes and accidentals



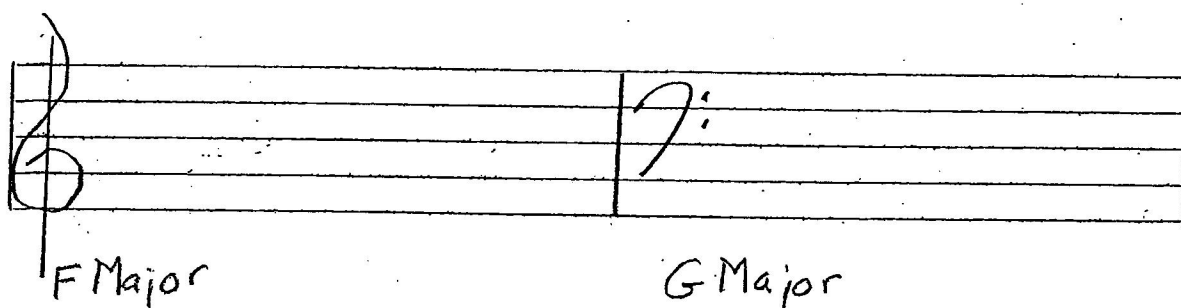
Handwritten musical notation for G Major and F Major. The first staff shows G Major in treble clef with a whole note G on the second line. The second staff shows F Major in bass clef with a whole note F on the first line.

G Major F Major



Handwritten musical notation for C Major in bass and treble clefs. The first staff shows C Major in bass clef with a whole note C on the first line. The second staff shows C Major in treble clef with a whole note C on the first line.

C Major C Major



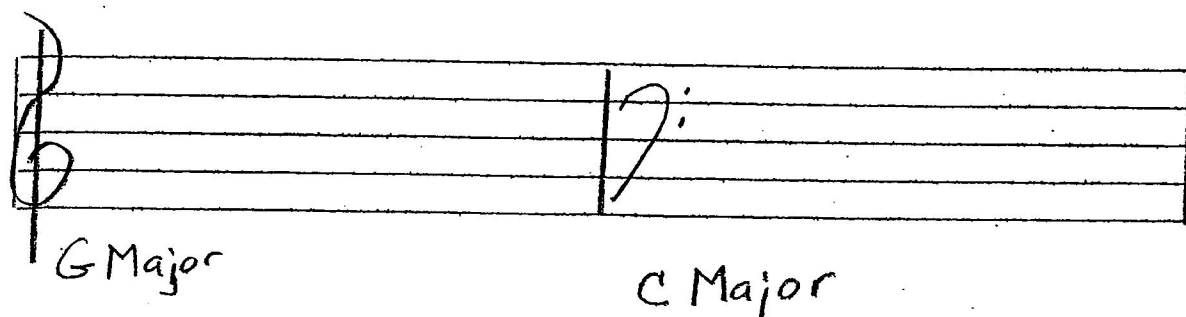
Handwritten musical notation for F Major and G Major. The first staff shows F Major in treble clef with a whole note F on the first line. The second staff shows G Major in bass clef with a whole note G on the second line.

F Major G Major



Handwritten musical notation for F Major and C Major. The first staff shows F Major in bass clef with a whole note F on the first line. The second staff shows C Major in treble clef with a whole note C on the first line.

F Major C Major



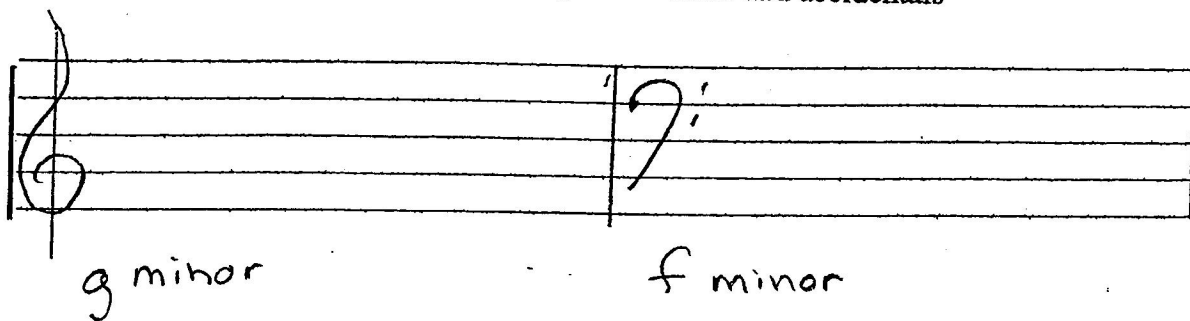
Handwritten musical notation for G Major and C Major. The first staff shows G Major in treble clef with a whole note G on the second line. The second staff shows C Major in bass clef with a whole note C on the first line.

G Major C Major

Minor Five Finger Patterns

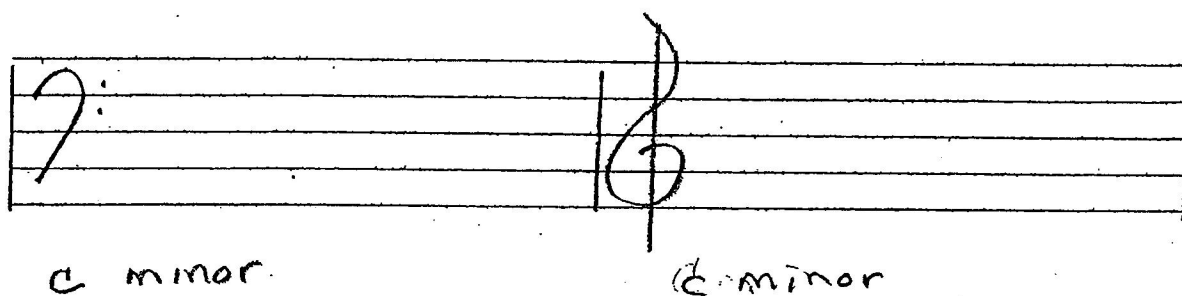
313

Draw the minor Five Finger pattern using whole notes and accidentals



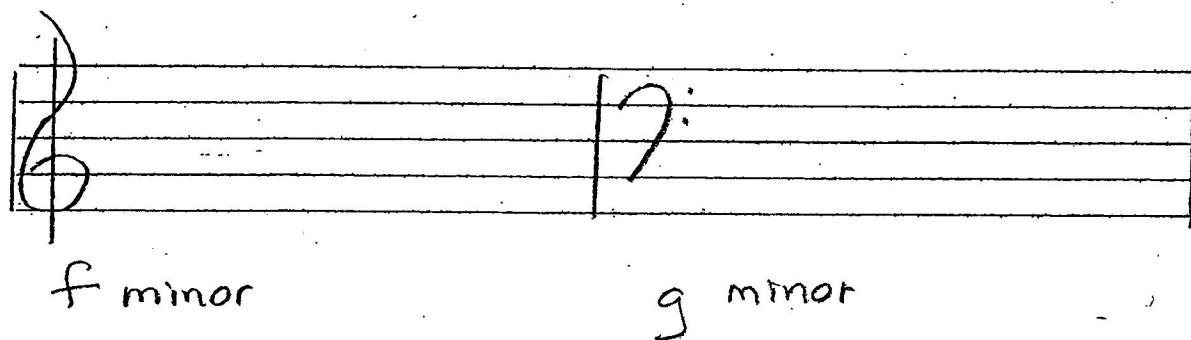
g minor f minor

This block contains two musical staves. The first staff is in treble clef and shows a G minor pattern with a whole note G (first line) and a whole note B-flat (second line). The second staff is in bass clef and shows an F minor pattern with a whole note F (first space) and a whole note A-flat (second space).



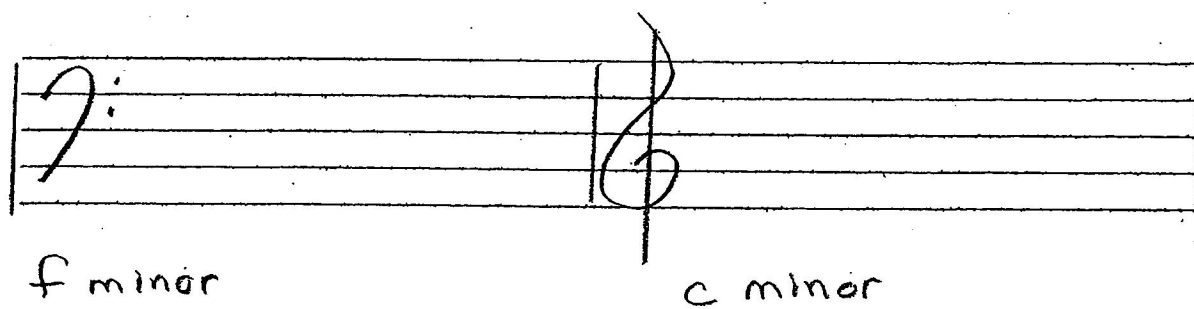
c minor e minor

This block contains two musical staves. The first staff is in bass clef and shows a C minor pattern with a whole note C (first space) and a whole note E-flat (first line). The second staff is in treble clef and shows an E-flat minor pattern with a whole note E-flat (first line) and a whole note G (second line).



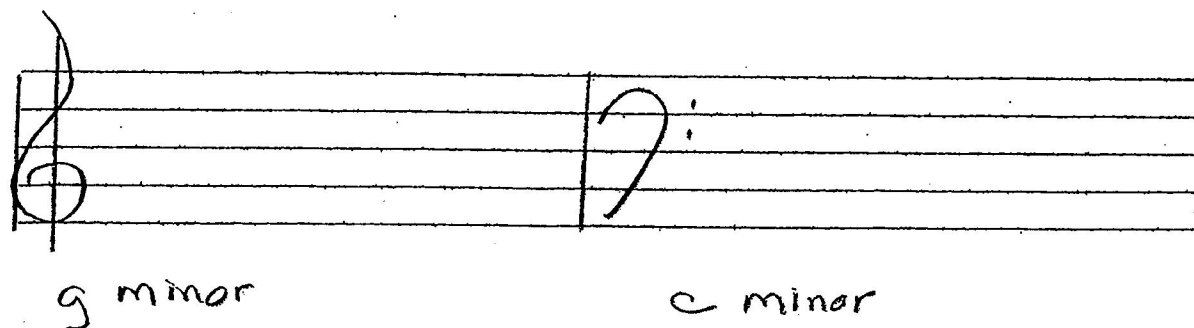
f minor g minor

This block contains two musical staves. The first staff is in treble clef and shows an F minor pattern with a whole note F (first space) and a whole note A-flat (second space). The second staff is in bass clef and shows a G minor pattern with a whole note G (first line) and a whole note B-flat (second line).



f minor c minor

This block contains two musical staves. The first staff is in bass clef and shows an F minor pattern with a whole note F (first space) and a whole note A-flat (second space). The second staff is in treble clef and shows a C minor pattern with a whole note C (first line) and a whole note E-flat (first space).



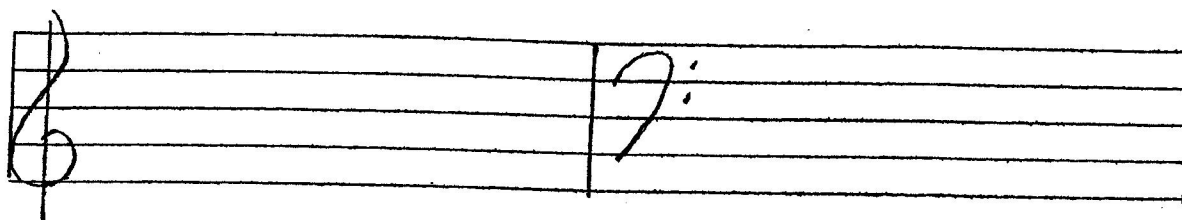
g minor c minor

This block contains two musical staves. The first staff is in treble clef and shows a G minor pattern with a whole note G (first line) and a whole note B-flat (second line). The second staff is in bass clef and shows a C minor pattern with a whole note C (first space) and a whole note E-flat (first line).

Major and Minor Five Finger Patterns

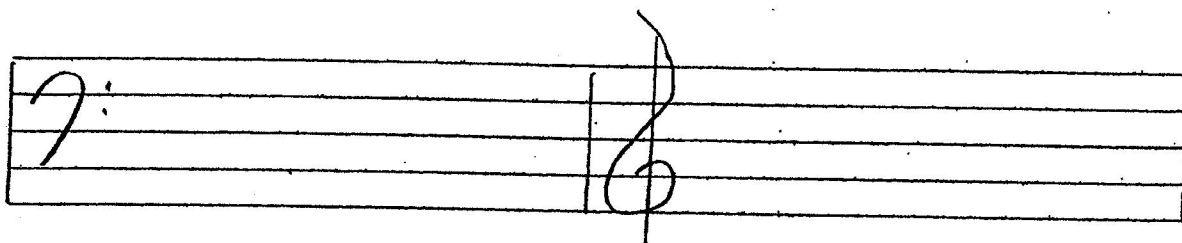
B14

Draw the major or minor Five Finger pattern using whole notes and accidentals



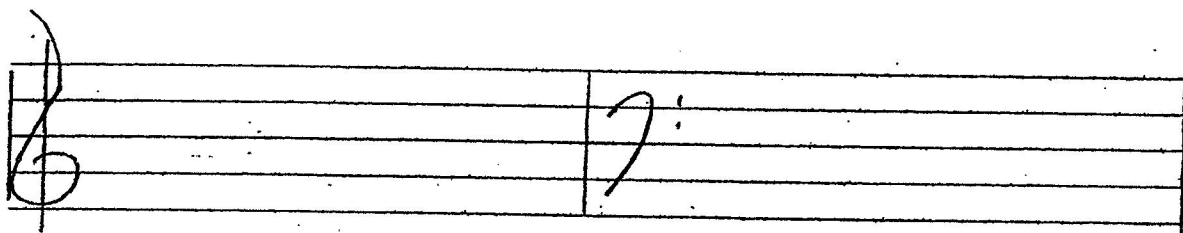
G Major

c minor



g minor

F Major



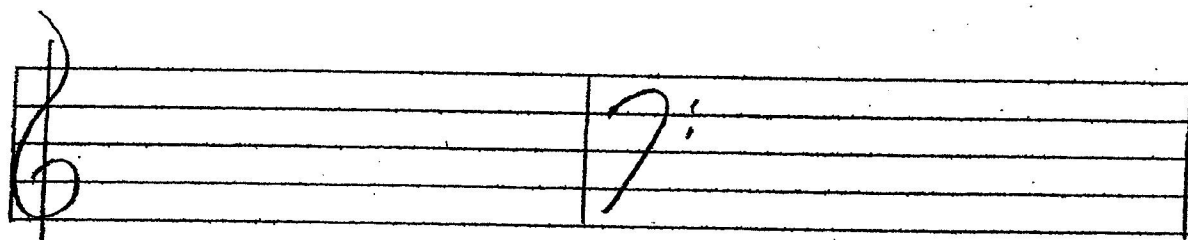
C minor

c Major



G Major

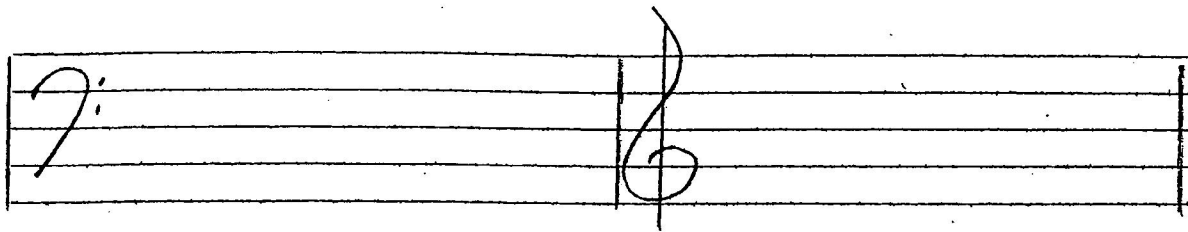
f minor



c minor

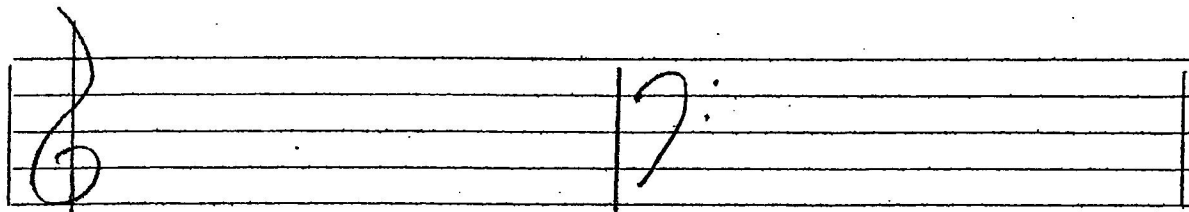
g minor

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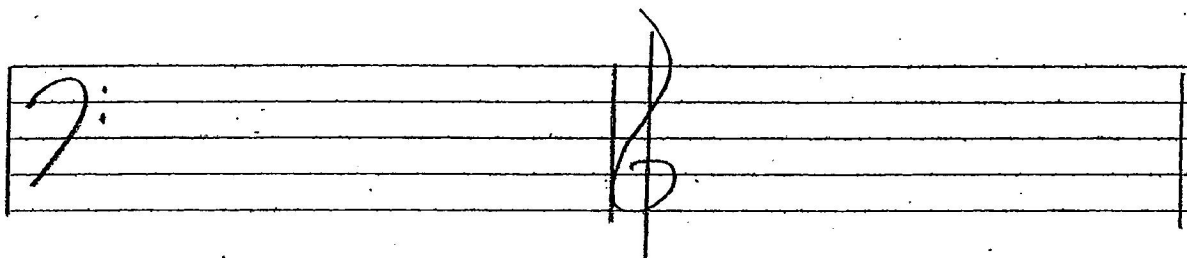
G Major

C Major



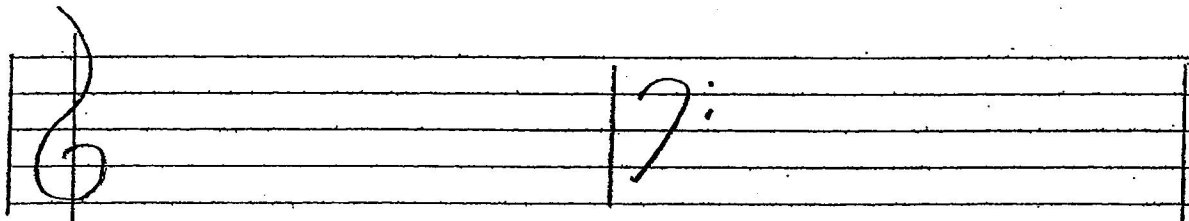
g minor

F Major



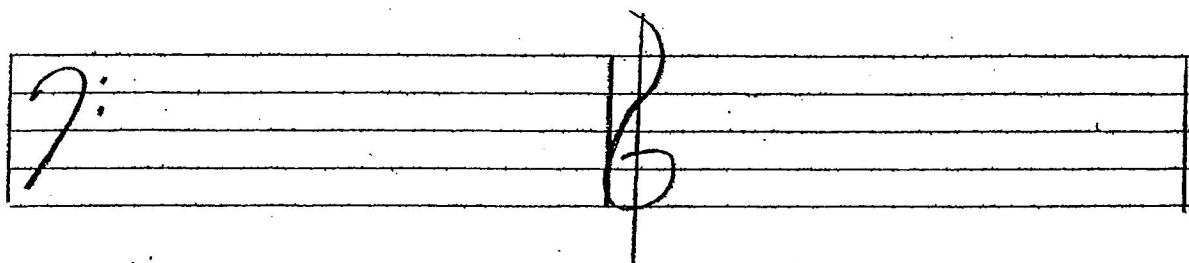
c minor

g minor



F Major

f minor



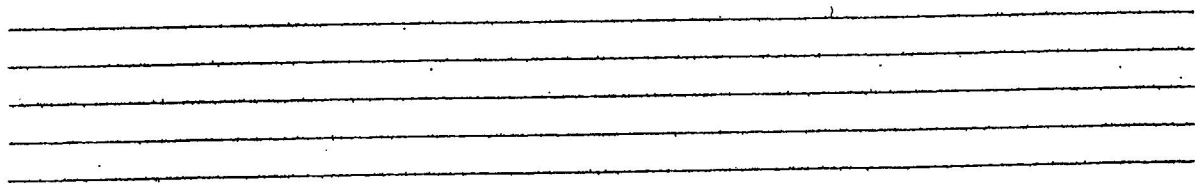
C Major

g minor

Major and Minor five Finger Patterns

B15

Place the name of the key and if it is Major or minor on the lines below each example



2013

Level I: Intervals

TT6

1. Try teaching the intervals by the graphics of the staff. For example: 3rds are always line to line or space to space, 5ths are always line-skip a line-line or space-skip a space-space etc.
2. Some methods teach the intervals as placement in the five finger pattern: a third equals tonic to the third note. If you use this method be careful that students are not using finger numbers to define the interval. Using finger numbers produces immediate success at this level but is difficult when intervals get larger than 5ths (as they will in later levels)
3. About half steps: When working with half steps be sure the student understands not only how they look on the keyboard but how they are written. Some confusion results between diatonic half steps (half steps with different letter names) and chromatic half steps (half steps with the same letter name). For example: When writing scales, students are expected to write diatonic half steps but when asked to write a half step from a given note either chromatic or diatonic is acceptable (unless specifically asked). Students are not expected to know the terms diatonic and chromatic half steps on this level.
4. Worksheets: The test requires identification and writing of intervals with C, G or F in the bass. The worksheets provide work with intervals based on all white notes. An extra worksheet for enharmonic spellings has been included. Only the definition of enharmonic notes is required in the vocabulary. They will not be tested on writing them on this level.
5. Melodic and harmonic intervals. Intervals occur as both harmonic (stacked) and melodic (separated). Both these types of intervals are on the test. Students should be exposed to both kinds. It is usually the melodic interval that is not drilled as much. This level does not require the student to know the terms melodic and harmonic intervals.

This section corresponds with Test Question VI

Common Mistakes:

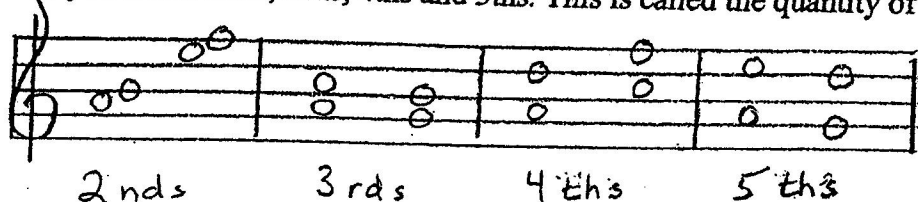
Wrong clef

Intervals

A5A

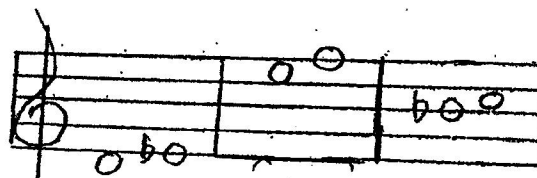
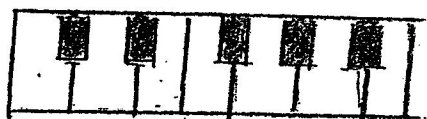
An interval is the distance between 2 notes.

In Level I you learn: 2nds, 3rds, 4ths and 5ths. This is called the quantity of an interval.

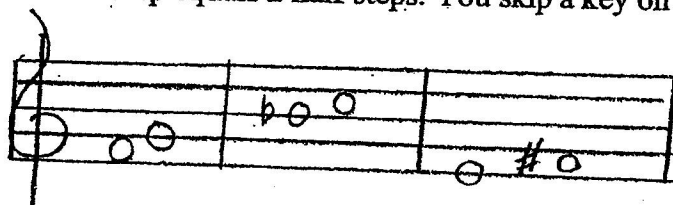


Half and whole steps are special kinds of 2nds.

A half step is one key to the very next key on the piano.



A whole step equals 2 half steps. You skip a key on the piano.



Interval Writing

B16

Write the correct note above the given note to complete the interval

3 4 2 5 3

5 3 2 2 4

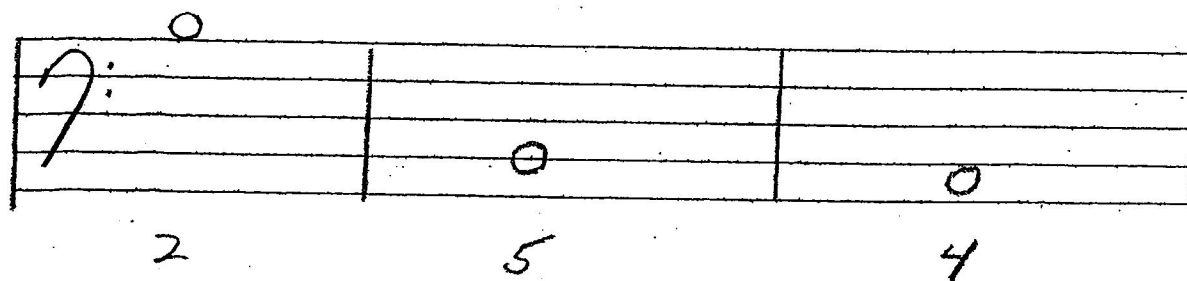
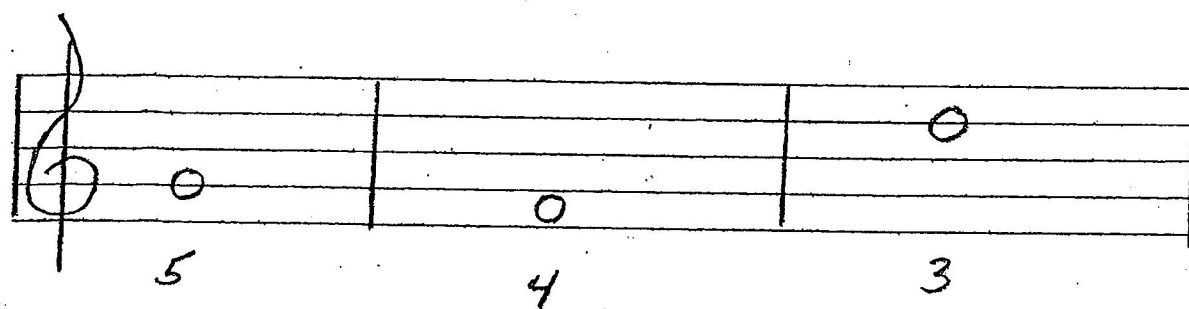
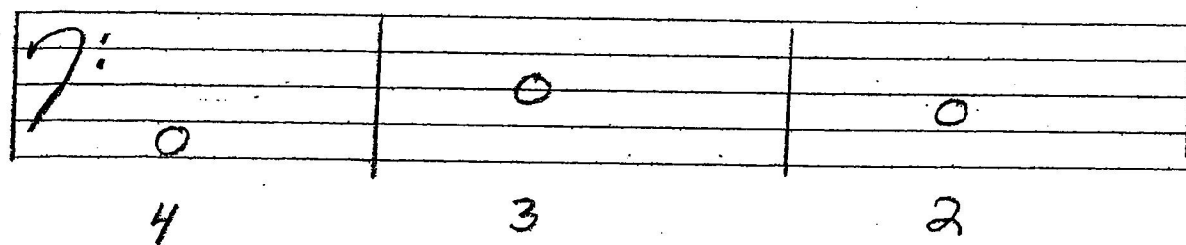
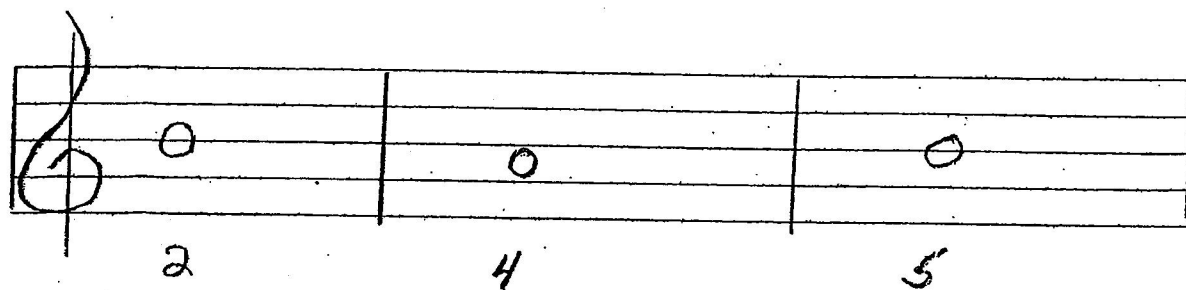
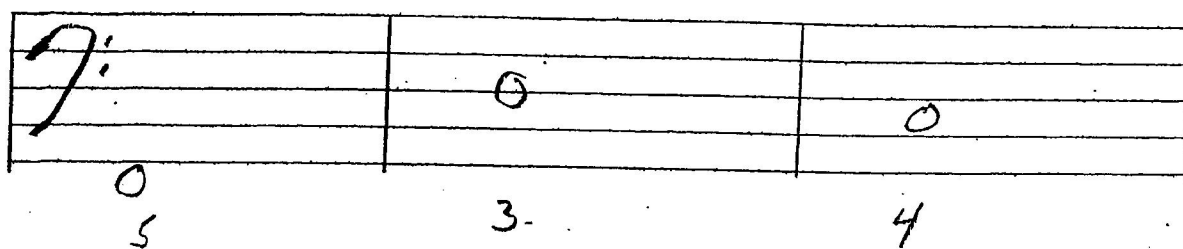
5 5 3 4 2

5 2 3 4 4

4 3 2 3 5

continued on next sheet

B16 continued



Interval Identification

317

Write 2, 3, 4 or 5 on the line below each interval

A musical staff with a treble clef containing five measures of intervals. Below the staff are five horizontal lines for the answer.

Measure	Interval	Answer Line
1	Two whole notes on G4 and A4	_____
2	Two whole notes on E4 and G4	_____
3	Two whole notes on F4 and G4	_____
4	Two whole notes on D5 and E5	_____
5	Two whole notes on C5 and D5	_____

A musical staff with a treble clef containing five measures of intervals. Below the staff are five horizontal lines for the answer.

Measure	Interval	Answer Line
1	Two whole notes on G4 and B4	_____
2	Two whole notes on E4 and G4	_____
3	Two whole notes on D4 and E4	_____
4	Two whole notes on D4 and E4	_____
5	Two whole notes on C4 and D4	_____

A musical staff with a bass clef containing five measures of intervals. Below the staff are five horizontal lines for the answer.

Measure	Interval	Answer Line
1	Two whole notes on G3 and A3	_____
2	Two whole notes on F3 and G3	_____
3	Two whole notes on E3 and G3	_____
4	Two whole notes on D3 and E3	_____
5	Two whole notes on C3 and D3	_____

A musical staff with a treble clef containing five measures of intervals. Below the staff are five horizontal lines for the answer.

Measure	Interval	Answer Line
1	Two whole notes on G4 and A4	_____
2	Two whole notes on E4 and G4	_____
3	Two whole notes on F4 and G4	_____
4	Two whole notes on D5 and E5	_____
5	Two whole notes on C5 and D5	_____

A musical staff with a bass clef containing five measures of intervals. Below the staff are five horizontal lines for the answer.

Measure	Interval	Answer Line
1	Two whole notes on G3 and A3	_____
2	Two whole notes on E3 and G3	_____
3	Two whole notes on D3 and E3	_____
4	Two whole notes on C3 and D3	_____
5	Two whole notes on B2 and C3	_____

2013

Level I: Chords

TT7

1. **Method.** If the student can write the five finger patterns in the required keys it is not difficult to write the tonic chord as 1-3-5 of the pattern. You can also teach the minor as an alteration of the Major (lower the third). See TT 5 for this method. Learning sheet A6 shows both methods.
2. **Tonic.** Students should understand that the word tonic means both the first note of a scale and the triad built on the first note of the scale.
3. **Root position:** On this level, all the root position chords that they are asked to identify and write happen to also be tonic chords. Students should understand that root position does not necessarily mean tonic chord. It is helpful to teach root position graphically on the staff as space-space-space or line-line-line no matter what the bass note is. This will make for an easier transition to higher levels. It may be helpful at this level to have the student realize triads can be stacked or broken although only stacked triads are tested.
4. **Upper case and lower case letters for major and minor.** It is not required at this level that students distinguish between upper case for major and lower case for minor. However, starting this practice from the beginning will be helpful in higher levels where it is required.

This section corresponds with Test Question VIIA and VIIB

Common Mistakes:

Penmanship

Wrong clef

Writing an enharmonic note instead of the correct note for the lowered middle note of a minor triad
example: Writing c-d-d#-f-g instead of c-d-eb-f-g.

Chords

A6

1. Vocabulary

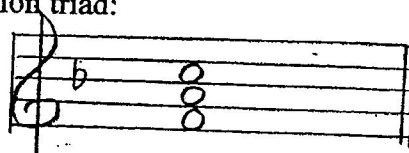
Chord: 3 or more notes sounded at the same time.

Triad: A three note chord

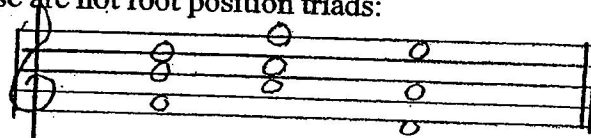
Root position triad: A three note chord stacked in thirds.

Tonic: The first note of a scale **OR** the triad built on the first note of a scale.

2. Root Position Triads: A triad is in root position when all notes are stacked in 3rds. This is a root position triad:

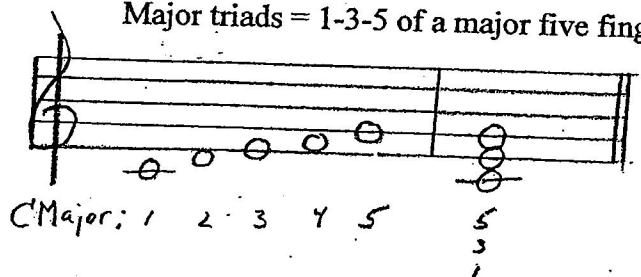


These are not root position triads:

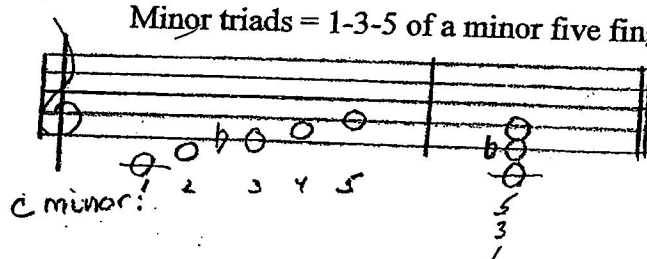


3. Building major and minor triads:

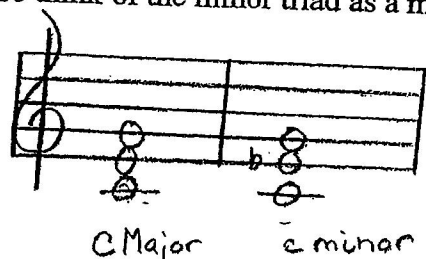
Major triads = 1-3-5 of a major five finger pattern:




Minor triads = 1-3-5 of a minor five finger pattern:

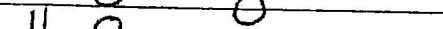


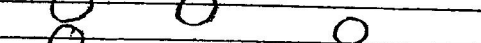
You can also think of the minor triad as a major triad with a lowered 3rd.

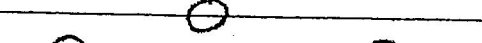


Circle the root position chord in each example

3. 

4. 

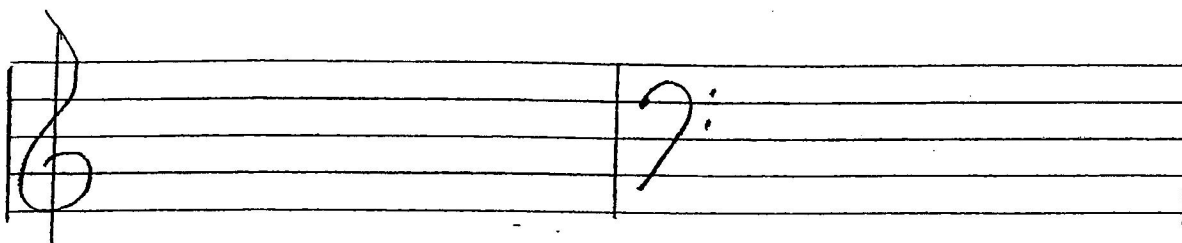
7. 

8. 

9.

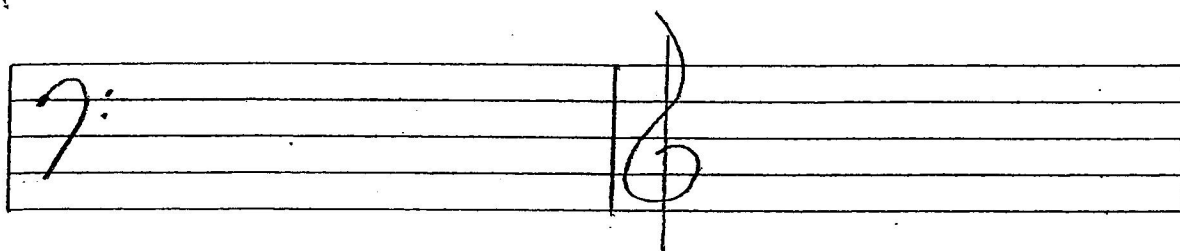
10.

Draw the root position chord in each measure. Use whole notes and accidentals



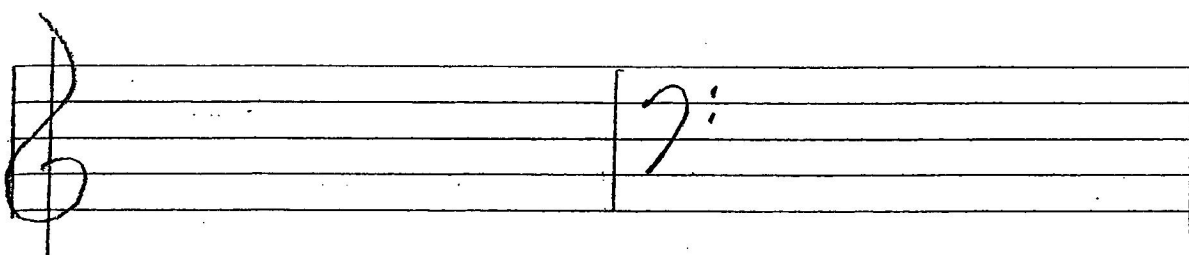
g minor

C Major



F Major

f minor



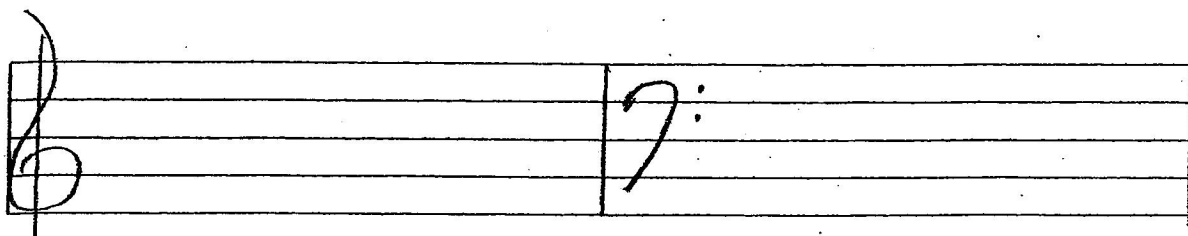
c minor

g minor



c minor

F Major



C Major

f minor

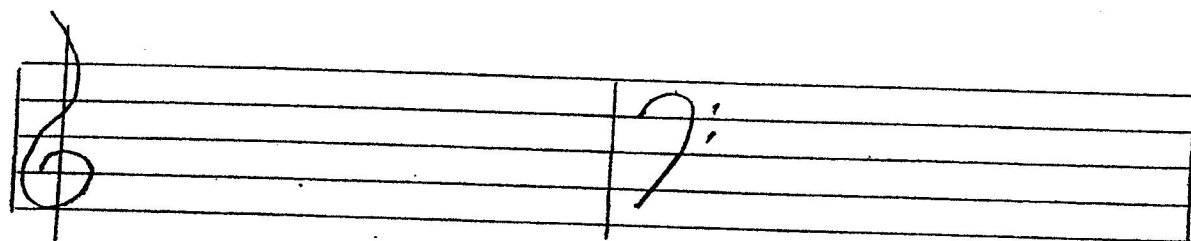
continued on next
sheet

Big
continued



G Major

g minor



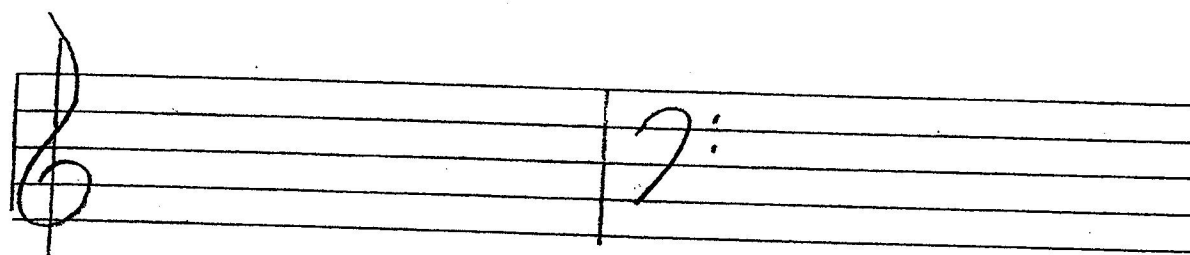
f minor

c minor



F Major

G Major



C Major

g minor



c minor

F Major

Identify each chord. Give the letter name and write major or minor

Three handwritten musical staves, each containing a triad. The first staff is in treble clef with notes C4, E4, and G4. The second staff is in treble clef with notes C4, E4, and G4. The third staff is in bass clef with notes F3, A3, and C4.

Three handwritten musical staves, each containing a triad. The first staff is in treble clef with notes F3, A3, and C4. The second staff is in bass clef with notes C3, E3, and G3. The third staff is in treble clef with notes C4, E4, and G4.

Three handwritten musical staves, each containing a triad. The first staff is in treble clef with notes F3, A3, and C4. The second staff is in bass clef with notes F3, A3, and C4. The third staff is in bass clef with notes C3, E3, and G3.

Three handwritten musical staves, each containing a triad. The first staff is in treble clef with notes F3, A3, and C4. The second staff is in treble clef with notes F3, A3, and C4. The third staff is in bass clef with notes C3, E3, and G3.

Three handwritten musical staves, each containing a triad. The first staff is in treble clef with notes C4, E4, and G4. The second staff is in bass clef with notes F3, A3, and C4. The third staff is in bass clef with notes F3, A3, and C4.

2013

Level I: Vocabulary

Students are tested on the vocabulary terms and symbol on level I of the syllabus. You are free to make a copy of that page for distribution to them.

This section corresponds to Test Question VIIIA, VIIIB and VIIC

Common Mistakes:

- There are no regular problems.

Enharmonic Notes

Enharmonic notes sound the same and look the same on the piano but they are spelled differently on the staff.

Here are some examples:

Handwritten musical staff in treble clef showing three pairs of enharmonic notes:

- First measure: $G^\sharp = A^b$
- Second measure: $B^b = A^\sharp$
- Third measure: $C = B^\sharp$

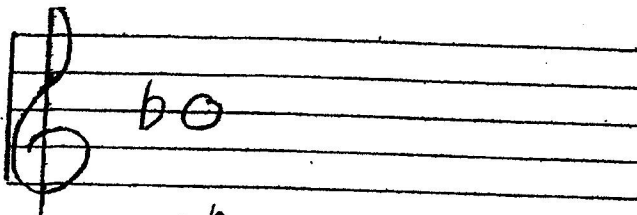
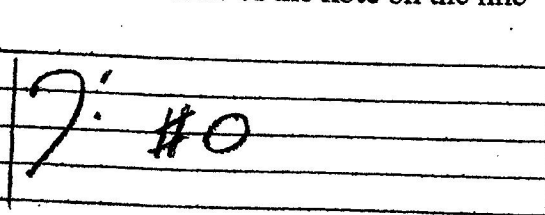
Handwritten musical staff in bass clef showing three pairs of enharmonic notes:

- First measure: $E = F^b$
- Second measure: $C^\sharp = D^b$
- Third measure: $G^b = F^\sharp$

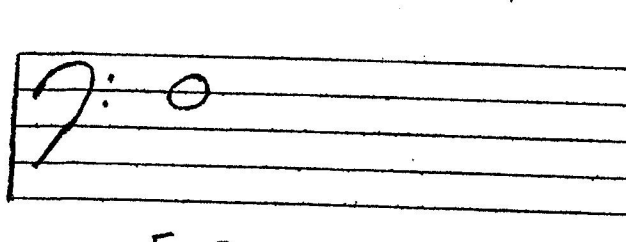
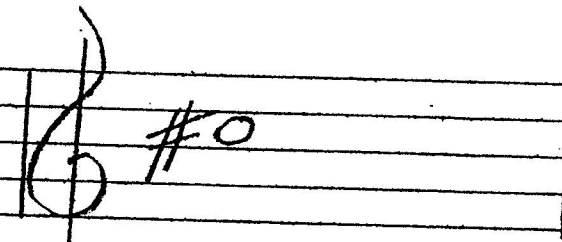
Enharmonic notes

B 21

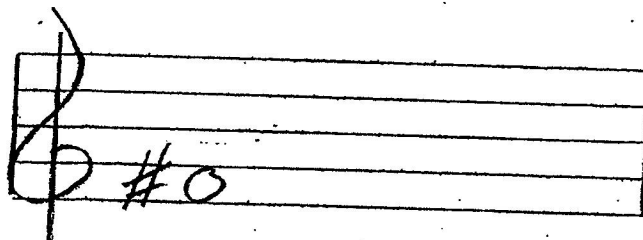
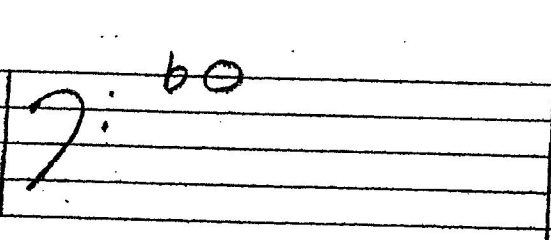
Rewrite the given note with an enharmonic note. Write the name of the note on the line

$B^b = \underline{\hspace{2cm}}$
 $D^\sharp = \underline{\hspace{2cm}}$

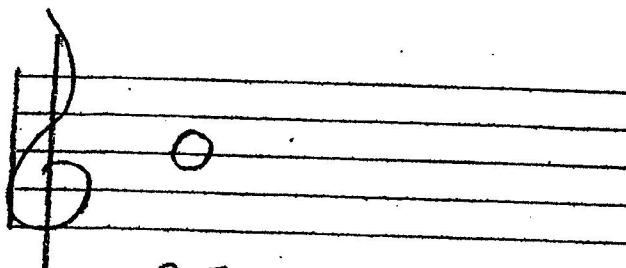
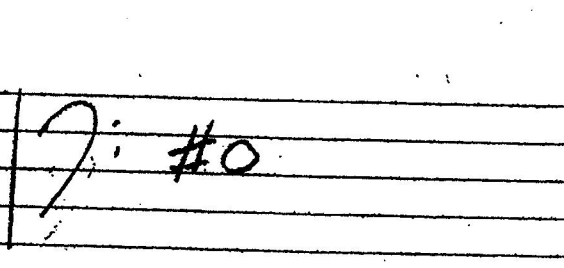
$F = \underline{\hspace{2cm}}$
 $C^\sharp = \underline{\hspace{2cm}}$

$F^\sharp = \underline{\hspace{2cm}}$
 $A^b = \underline{\hspace{2cm}}$




$B = \underline{\hspace{2cm}}$
 $G^b = \underline{\hspace{2cm}}$

$B = \underline{\hspace{2cm}}$
 $E^\sharp = \underline{\hspace{2cm}}$