



PIANO THEORY

ANSWER KEY

Student answers are in **red**.

Teacher examples are in **blue**.

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HAL•LEONARD®
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

In Australia Contact:
Hal Leonard Australia Pty. Ltd.
4 Lentara Court
Cheltenham, Victoria, 3192 Australia
Email: ausadmin@halleonard.com.au

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To the Student

I wrote these books with you in mind. As a young student I often wondered how completing theory workbooks would make me a better musician. The theory work often seemed separate from the music I was playing. My goal in *Essential Elements Piano Theory* is to provide you with the tools you will need to compose, improvise, play classical and popular music, or to better understand any other musical pursuit you might enjoy. In each “Musical Mastery” section of this book you will experience creative applications of the theory you have learned. The “Ear Training” pages will be completed with your teacher at the lesson. In this series you will begin to learn the building blocks of music, which make it possible for you to have fun at the piano. A practical understanding of theory enables you to see what is possible in music. I wish you all the best on your journey as you learn the language of music!

Sincerely,
Mona Rejino

To the Teacher

I believe that knowledge of theory is most beneficial when a concept is followed directly by a musical application. In *Essential Elements Piano Theory*, learning theory becomes far more than completing worksheets. Students have the opportunity to see why learning a particular concept can help them become a better pianist right away. They can also see how the knowledge of musical patterns and chord progressions will enable them to be creative in their own musical pursuits: composing, arranging, improvising, playing classical and popular music, accompanying, or any other.

A free download of the *Teacher’s Answer Key* is available at www.halleonard.com/eeptheory2answer.

Acknowledgements

I would like to thank Hal Leonard Corporation for providing me the opportunity to put these theoretical thoughts down on paper and share them with others. I owe a debt of gratitude to Jennifer Linn, who has helped with this project every step of the way. These books would not have been possible without the support of my family: To my husband, Richard, for his wisdom and amazing ability to solve dilemmas; to my children, Maggie and Adam, for helping me think outside the box.

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UNIT 1

REVIEW

1. Complete writing the music alphabet going up two times.

A B C D E F G A B C D E F G

2. Circle all the sets of 2 black keys, then label each C D E group on the white keys.



3. Circle all the sets of 3 black keys, then label each F G A B group on the white keys.



4. On the keyboard below, print the following six letter names on the correct white keys. One key will be blank.

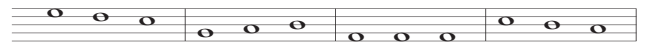


5. Write L under the line notes and S under the space notes.



4

6. Circle the answer that shows the direction these notes move.



Step Up **Step Up** Step Up Step Up
Step Down Step Down Step Down **Step Down**
Repeat Repeat **Repeat** Repeat

7. Add stems to these note heads. Follow the stem rule: Stems go UP for notes below the middle line, and attach to the right side of the note head. Stems go DOWN for notes on or above the middle line, and attach to the left side of the note head.



8. On this grand staff, trace the:

- a) brace
- b) bar line
- c) treble clef
- d) bass clef
- e) double bar line

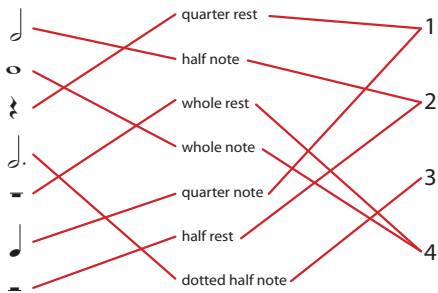


9. Add the missing parts to each grand staff below.

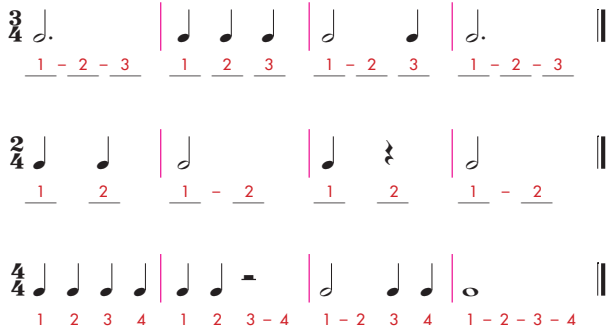


5

10. Draw a line connecting each note or rest to its name. Then draw a line connecting each name to the number of beats it receives in $\frac{1}{4}$ time.



11. Add bar lines to each rhythm below. The time signature will guide you. Then write the counts below each measure.



6

UNIT 2

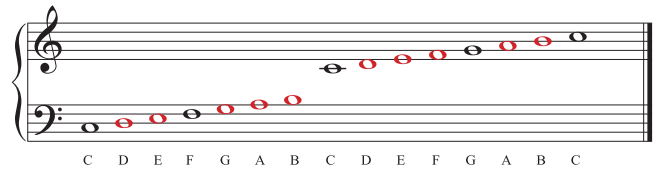
Note Naming

1. The following notes either STEP or SKIP. Circle the correct answer for each example.

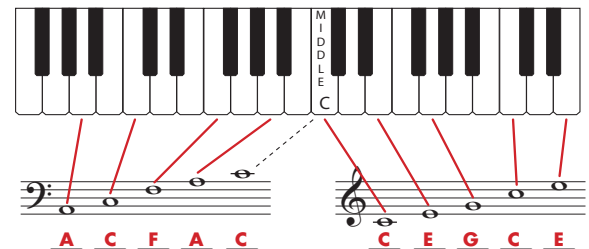


step **step** step step **step**
skip skip **skip** **skip** skip

2. Complete the notes stepping up the grand staff from Bass C to Treble C. Draw whole notes above each letter. The Guide Notes are written for you.

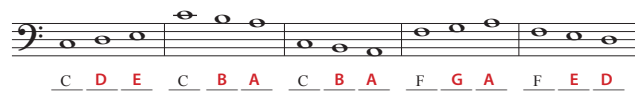


3. Fill in the blanks with the correct note names. Then draw a line from each note on the staff to its corresponding key on the keyboard.



7

4. The following notes STEP UP or DOWN from Guide Notes. Fill in the blanks with the missing note names.



5. The following notes SKIP UP or DOWN from Guide Notes. Fill in the blanks with the missing note names.



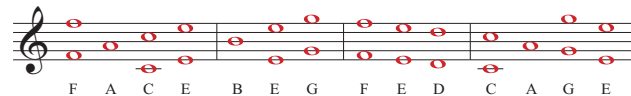
6. The following notes either STEP or SKIP from Guide Notes. Name each note.



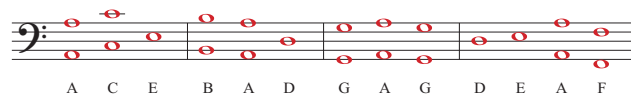
7. Name these notes. Each measure will spell a word.



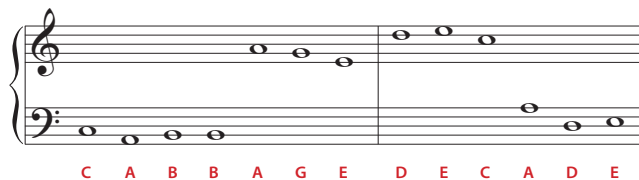
8. Spell these words by drawing whole notes on the treble staff.



9. Spell these words by drawing whole notes on the bass staff.



10. Name the following notes on the grand staff. Each measure will spell a word.



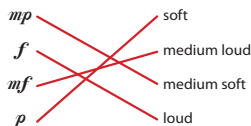
UNIT 3

Musical Signs and Terms

DYNAMIC signs tell how soft or loud to play the music.

Italian Name	Sign (Symbol)	Meaning
piano	<i>p</i>	soft
mezzo piano	<i>mp</i>	medium soft
mezzo forte	<i>mf</i>	medium loud
forte	<i>f</i>	loud

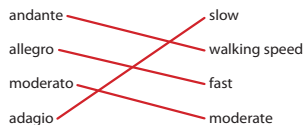
1. Draw a line connecting each dynamic sign to its meaning.



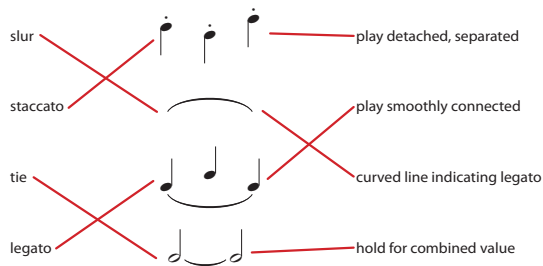
TEMPO marks tell what speed to play the music.

Italian Name	Meaning
adagio	slow
andante	walking speed
moderato	moderate
allegro	fast (quickly and happily)

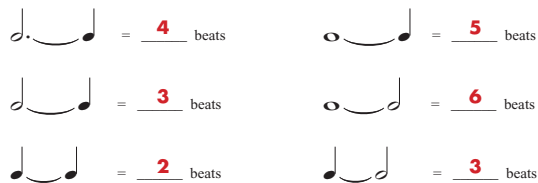
2. Draw a line connecting each tempo mark to its meaning.



4. Draw a line connecting each musical term to its symbol, then connect each symbol to its meaning.



5. Write the total number of beats each pair of tied notes would receive.



6. Write the word **tie** or **slur** to describe the curved line in each measure.



UNIT 4

Rhythm and Time Signatures

1. Solve the music math equations by drawing the correct NOTE in the box.

$\text{quarter} + \text{quarter} = \text{half}$	$\text{half} + \text{quarter} = \text{whole}$
$\text{quarter} + \text{quarter} = \text{half}$	$\text{quarter} + \text{quarter} + \text{quarter} = \text{whole}$
$\text{quarter} + \text{quarter} = \text{half}$	$\text{quarter} + \text{quarter} + \text{quarter} = \text{whole}$

2. Write the number of counts each rest receives in $\frac{1}{4}$ time.

1 2 4

3. Practice drawing rests on the staff. Trace each rest, then draw two more.

The **QUARTER REST** is placed in the middle of the staff. The **HALF REST** sits on line 3. The **WHOLE REST** hangs from line 4.

4. Add ONE NOTE to complete each measure. Notice the time signature.

17

5. Add ONE REST to complete each measure. Notice the time signature.

6. In the box, add the missing TIME SIGNATURE for each rhythmic example. Then write the counts below each measure.

1 2 3 1 2 - 3 1 2 3 1 - 2 - 3

1 2 1 - 2 1 2 1 - 2

1 2 3 4 1 - 2 3 - 4 1 - 2 - 3 - 4 1 2 - 3 - 4

7. Some measures below have the wrong number of counts. Draw an "X" through any measures that are incorrect.

18

1. Circle the correct answer for each pair of notes.

Intervals that move from **line to space** or **space to line** are always even numbers.

Intervals that move from **line to line** or **space to space** are always odd numbers.

2. In the box below each note, write L for line note and S for space note. In the blank, name the interval.

L L	S S	S S	L L
3rd	5th	3rd	5th

L S	S L	L S	S L
2nd	4th	4th	2nd

20

Intervals can be **MELODIC** or **HARMONIC**.

MELODIC INTERVALS are two notes played separately to make a melody.

HARMONIC INTERVALS are two notes played together to make harmony.

Melodic Intervals

2nd 3rd 4th 5th

Harmonic Intervals

2nd 3rd 4th 5th

3. In the box below each pair of notes, name the interval. In the blank, label the interval either melodic or harmonic.

4th	5th	2nd	3rd
Melodic	Melodic	Harmonic	Harmonic

2nd	4th	5th	3rd
Melodic	Harmonic	Harmonic	Melodic

21

UNIT 6

Writing Intervals

1. Trace the whole notes on the grand staff below. Write the letter name for each note in the blank. The notes are skipping up by intervals of a 3rd.

G B D F G B D F G B D F

2. What recurring 4-note pattern did you discover? G B D F

3. Draw a melodic 2nd stepping up from the given note. Name each note.

G A C D D E D E F G

4. Draw a harmonic 2nd above each given note. The notes will be touching side by side.

5. Draw a melodic 3rd skipping up from the given note. Name each note.

A C F A G B B D G B

6. Draw a harmonic 3rd above each given note.

7. Draw a melodic 4th going up from the given note. Name each note.

D G C F E A B E A D

8. Draw a harmonic 4th above each given note.

9. Draw a melodic 5th going up from the given note. Name each note.

G D C G B F D A A E

10. Draw a harmonic 5th above each given note.

MUSICAL MASTERY

Ear Training

1. You will hear four musical examples. Listen for the tempo (adagio or allegro), and the articulation (legato or staccato). Circle the Italian terms that match what you hear.

1. Adagio or Allegro
Legato or Staccato

2. Adagio or Allegro
Legato or Staccato

Adagio (♩ = 60)

Allegro (♩ = 152)

3. Adagio or Allegro
Legato or Staccato

4. Adagio or Allegro
Legato or Staccato

Adagio (♩ = 60)

Allegro (♩ = 152)

2. You will hear four musical examples in either $\frac{3}{4}$ or $\frac{4}{4}$ time. Listen closely, then circle the correct time signature.

1. $\frac{3}{4}$ or $\frac{4}{4}$

2. $\frac{3}{4}$ or $\frac{4}{4}$

3. $\frac{3}{4}$ or $\frac{4}{4}$

4. $\frac{3}{4}$ or $\frac{4}{4}$

3. You will hear three groups of melodies. Circle the pattern that matches what you hear.

1. Group 1 or Group 2

2. Group 1 or Group 2

3. Group 1 or Group 2

Interval Riddle

1. Play each clue on the keyboard. Write the name of the note you land on in the blank.


- F – up a 2nd G 18
- E – up a 4th A 3
- G – down a 3rd E 4
- B – down a 3rd G 5
- D – up a 5th A 10
- D – up a 2nd E 12
- F – down a 4th C 2
- F – down a 5th B 9
- B – up a 3rd D 6
- G – up a 2nd A 16
- C – down a 2nd B 15
- A – down a 4th E 19
- A – up a 5th E 8
- F – up a 5th C 11
- D – down a 4th A 13
- B – down a 2nd A 14
- C – up a 3rd E 7
- D – up a 4th G 1
- F – down a 3rd D 17

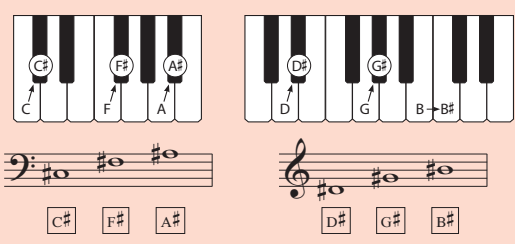
2. To solve the riddle, transfer the numbered notes to their matching blanks below.

What are three things you might do at camp?


g o c a n o e i n g
 1 2 3 4 5
 r i d e h o r s e b a c k
 6 7 8 9 10 11
e a r n a b a d g e
 12 13 14 15 16 17 18 19

Sharps, Flats and Naturals

SHARP SIGN  A **SHARP** sign before a note means to play the closest key to the right, either black or white. Sharps go up.



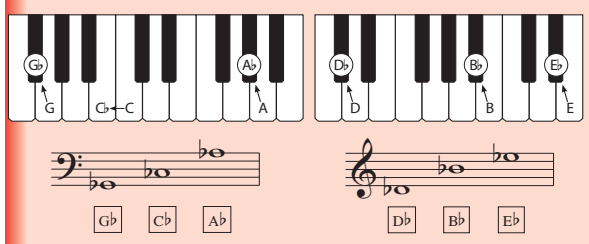
Sharps in Spaces Sharps on Lines

- Trace these sharps. 
- Draw a sharp before each note below. Then write the name of each note in the blank.




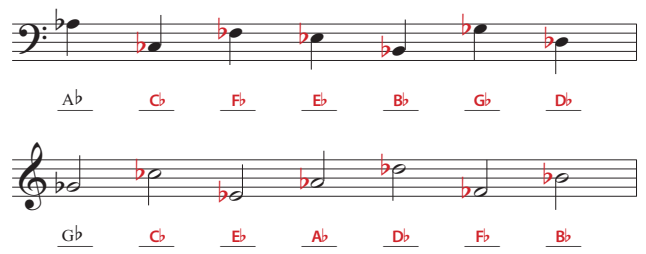
FLAT SIGN 

A **FLAT** sign before a note means to play the closest key to the left, either black or white. Flats go down.



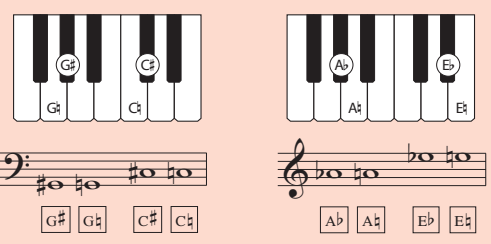
Flats in Spaces Flats on Lines

- Trace these flats. 
- Draw a flat before each note below. Then write the name of each note in the blank.

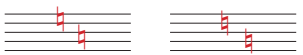


NATURAL SIGN 

A **NATURAL** sign before a note cancels a sharp or flat. A natural is always a white key.



Naturals in Spaces Naturals on Lines

- Trace these naturals. 
- Draw a natural before the second note in each measure. Then write the name of each note in the blank.



UNIT 8

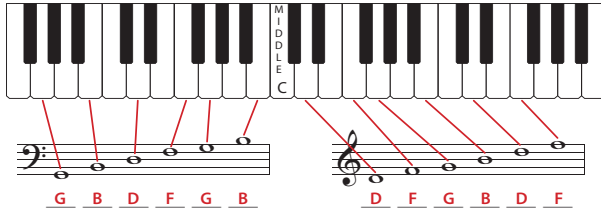
Review

1. Form a **GRAND STAFF** below by adding these parts:

- a) brace b) bar line c) treble clef d) bass clef e) double bar line



2. Fill in the blanks with the correct note names. Then draw a line connecting each note on the staff to its corresponding key on the keyboard.



3. Solve the problems by writing the correct **number** in each box.

+	+	+	+	+	+
4	3	3	2	4	4

30

4. Add one **rest** to complete each measure. Notice the time signature.



5. Label each interval in the blank: 2nd, 3rd, 4th or 5th.

	= 2nd		= 5th
	= 3rd		= 4th
	= 3rd		= 5th
	= 2nd		= 3rd
	= 3rd		= 5th
	= 2nd		= 3rd

31

6. In the blanks below, arrange these dynamic signs in order from softest to loudest.

mf *mp* *p* *f*

7. Follow the directions and draw **harmonic intervals** above or below the given note.

up a 4th	down a 3rd	up a 2nd	down a 5th	up a 3rd

8. Draw a line connecting each sharp or flat on the staff to its matching sharp or flat on the keyboard.

32

MUSICAL MASTERY

Ear Training

1. You will hear intervals of a 2nd (step) or a 3rd (skip). Each interval will be played in its melodic and harmonic form. Circle the interval you hear.

1. 2nd <u>3rd</u>	2. 2nd 3rd	3. 2nd 3rd	4. 2nd <u>3rd</u>

2. Listen to the following rhythms. If they sound the same as what is written, circle same. If they sound different, circle different.

1. same or <u>different</u>	
2. same or <u>different</u>	
3. <u>same</u> or different	
4. same or <u>different</u>	

33a

3. You will hear three groups of melodies. Circle the pattern that matches what you hear.

1.

2.

3.

33b

Analysis

Study this excerpt from "Renaissance Dance," then read the statements about it below. Circle **true** if the statement is true, and **false** if the statement is false.

Renaissance Dance

Michael Praetorius
(1571–1621)

- In measure 1, the circled interval is a 5th. True False
- In measure 4, the curved lines are ties. True False
- The tempo mark "moderato" means to play slowly. True False
- All the notes in the bass clef are quarter notes. True False
- The dynamic mark *mf* in measure 1 means to play medium loud. True False
- All the notes in measures 5–8 are the same as the notes in measures 1–4. True False

34

Symbol Mastery

1. Draw a line connecting each term in Column A with its symbol in Column B. Then draw a line connecting each symbol in Column B with its meaning in Column C.

Column A	Column B	Column C
tie	<i>mp</i>	next key lower
flat		hold for combined value
mezzo piano		medium soft
staccato	<i>f</i>	detached, separated
forte	<i>b</i>	next key higher
sharp		medium loud
legato	<i>mf</i>	loud
mezzo forte	<i>#</i>	cancels flat or sharp
natural	<i>p</i>	smoothly connected
piano	<i>b</i>	soft

35

THEORY MASTERY

Review Test

1. Starting with the letter A, write the music alphabet going up two times.

A B C D E F G A B C D E F G

2. Print these six letter names on the correct keys.

Use only these letters: C E B F D A



3. Print the letter name of each note in the blank. Each measure will spell a word.

C A B F E E D D A D B E E

4. Spell these words by drawing whole notes on the bass staff.

C A F E F A D E B E A D E G G

36

5. Write the number of beats each note or rest gets in $\frac{4}{4}$ time.

= 4 = 1 = 3
 = 2 = 2 = 4

6. Draw the note or rest named below each measure.

Half Note Quarter Rest Whole Note

 Whole Rest Dotted Half Note Half Rest

7. Fill in the blank with the name of the interval (2nd, 3rd, 4th or 5th).

8. On the staff below, circle the example with notes that move up a 3rd and down a 2nd.

37

9. Draw bar lines where they are needed below.

10. Write the counts below each note and each rest.

11. Circle the music symbol that matches the name given.

Bass Clef			Staccato	
Sharp			Whole Note	
Mezzo Piano	<i>f</i>	<i>mp</i> circled	Flat	
Half Rest			Tie	
Time Signature		$\frac{4}{4}$ circled	3rd	
Dotted Half Note			Natural	

38

Ear Training

1. You will hear four groups of notes. Circle **up** if the notes move up. Circle **down** if the notes move down.

1. up/down (down circled)
 2. up/down (down circled)
 3. up/down (up circled)
 4. up/down (up circled)
 5. up/down (down circled)

2. Listen to the following rhythms. If they sound the same as what is written, circle **same**. If they sound different, circle **different**.

1. same or different (different circled)

 2. same or different (same circled)

 3. same or different (different circled)

 4. same or different (same circled)

39a

3. You will hear three notes in each group. The first two notes are written on the staff. After you hear the first two notes, write the missing third note on the staff.

39b