

A L F R E D ' S
B A S I C A D U L T
T H E O R Y
P I A N O B O O K
LEVEL TWO

WILLARD A. PALMER

MORTON MANUS

AMANDA VICK LETHCO

INSTRUCTIONS for USE

1. The student beginning Lesson Book 2 of Alfred's Basic Adult Piano Course should receive this book at the same time. The first assignment is made with the first piece in the Lesson Book. Subsequent assignments are made according to the instructions in the upper right hand corner of each page of the THEORY BOOK, which is coordinated with the LESSON BOOK, page by page.
2. Every concept introduced in the Lesson Book is reviewed and reinforced in this Theory Book. These drills will insure that the student understands every principle and idea as it is presented, and will review all of the concepts introduced in earlier lessons.
3. All theory lessons should be completed by the student AT HOME, then checked and discussed by the teacher at the next lesson.

Tempo Indications

Tempo means "rate of speed."

The following words are used to tell how fast or slow to play.

Allegro = Quickly, happily

Adagio = Slowly

Andante = Moving along ("walking speed")

Largo = Very slowly

Moderato = Moderately

Moderato may be combined with the other words: **Allegro moderato** = Moderately quick.

1. Select a good tempo for a piece about the following subjects.
2. Write the tempo indication in the box at the beginning of each sentence.

Children running and playing.

A couple strolling on the beach.

A man lazily fishing.

Traffic barely moving during rush hour in a big city.

Review—The Key of F Major

KEY SIGNATURE: ONE FLAT (B \flat).

F is the COMMON TONE BETWEEN I & IV. C is the COMMON TONE BETWEEN I & V7.

Diagram illustrating chord progressions in F Major (4/4 time):

Top staff (Treble Clef):

- Chord I (F): 5-3-1
- Chord IV (B \flat): 5-3-1
- Chord I (F): 5-3-1
- Chord V7 (C7): 5-4-1
- Chord I (F): 5-3-1

Bottom staff (Bass Clef):

- Chord I (F): 1-3-5
- Chord IV (B \flat): 1-2-5
- Chord I (F): 1-3-5
- Chord V7 (C7): 1-2-5
- Chord I (F): 1-3-5

1. Rewrite the above progressions on the following staves.
2. Add fingering.
3. Add arrows to show the common tones.
4. Play with hands separate.

Blank musical notation for the review exercise (4/4 time):

Top staff (Treble Clef):

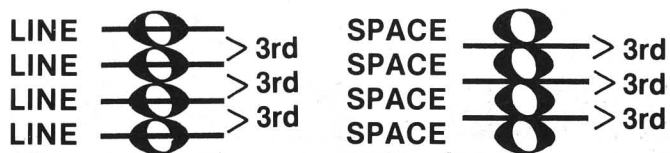
- Chord I (F)
- Chord IV (B \flat)
- Chord I (F)
- Chord V7 (C7)
- Chord I (F)

Bottom staff (Bass Clef):

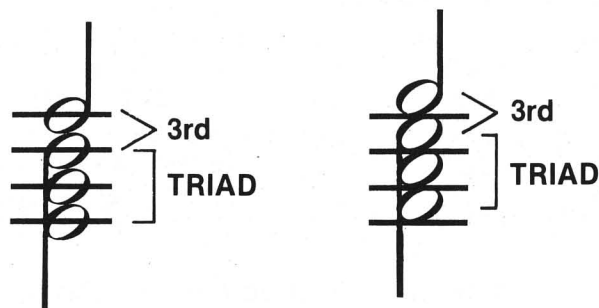
- Chord I (F)
- Chord IV (B \flat)
- Chord I (F)
- Chord V7 (C7)
- Chord I (F)

Seventh Chord Review

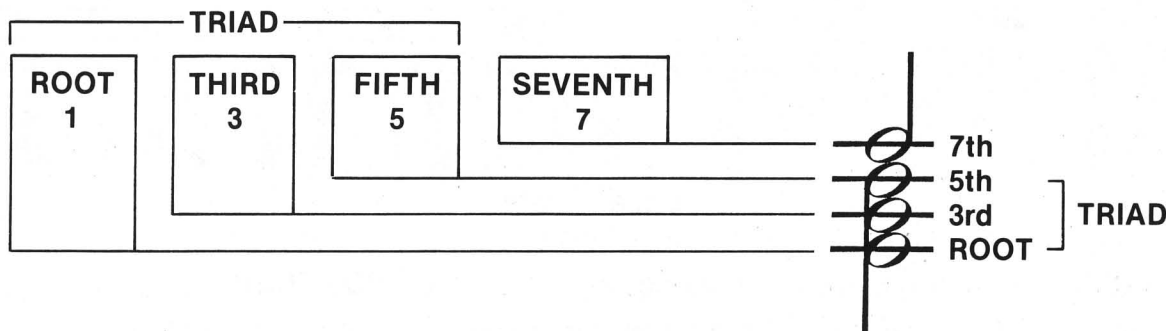
A SEVENTH CHORD has 4 notes, a series of 3rds stacked one above the other:



A SEVENTH CHORD may be built by adding a 3rd above any root position triad:



It is best to consider the SEVENTH CHORD as a TRIAD (root, 3rd, 5th) with the added note a 7th ABOVE THE ROOT, since that is the reason it is called a 7th chord.



The "7th Chord Vocabulary"

When 7th CHORDS are spelled in ROOT POSITION, always skip ONE LETTER of the MUSICAL ALPHABET between each note. This gives you the following basic 7th CHORD VOCABULARY:

ACEG BDFA CEGB DFAC EGBD FACE GBDF

The sharps or flats included in the 7th chords spelled with these letters will depend on the key signature of the music you are playing.

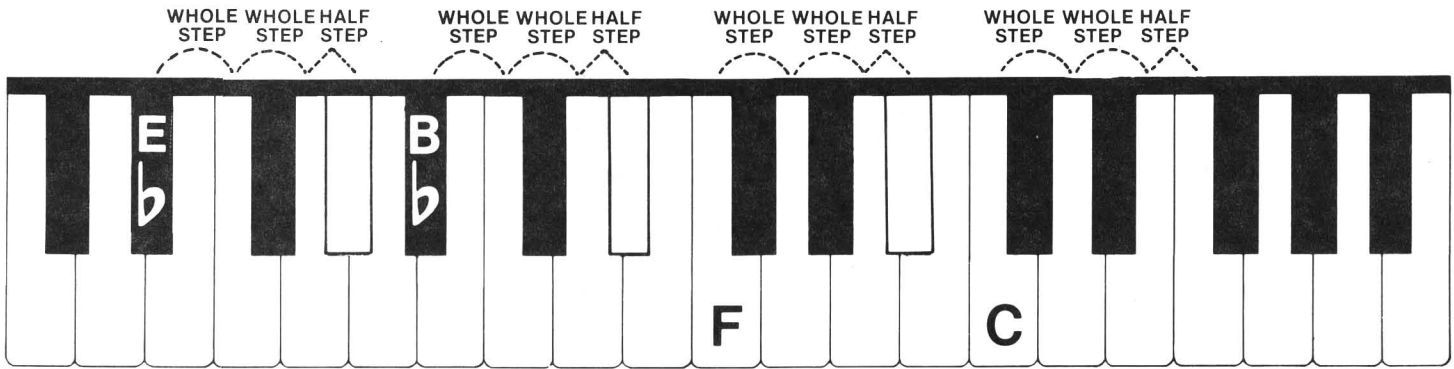
- Complete each column by adding the note-names of the 3rd, 5th & 7th above each given root, as shown in the 1st column.
- Play each of these basic 7th chords, using RH 1 2 3 5. Play them again, using LH 5 3 2 1.

TRIAD	7th	G					
	5th	E					
	3rd	C					
	Root	A	B	C	D	E	F

More Keys Around the Circle of 5ths

Assign with pages 84-87.

- Build a TETRACHORD on each key indicated on the keyboard below. Write the letter names of the notes of the tetrachords on the keys.



- Play the above tetrachords in pairs:

The 1st with LH 5 4 3 2 — the 2nd with RH 2 3 4 5.

(1st) E \flat — B \flat (2nd)

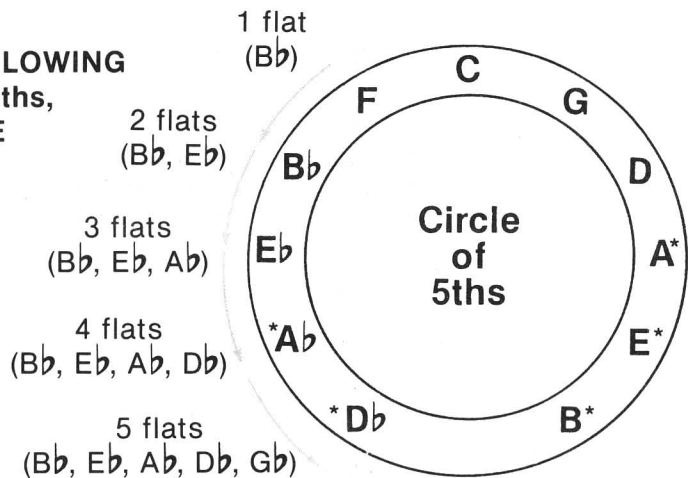
(1st) B \flat — F (2nd)

(1st) F — C (2nd)

EACH PAIR OF TETRACHORDS MAKES A MAJOR SCALE!

THE KEY SIGNATURES ARE IN THE FOLLOWING ORDER AROUND THE CIRCLE OF 5ths, MOVING COUNTER-CLOCKWISE

*These keys have not been introduced but are included for future use.



- Play the following scales with the LH, using the fingering BELOW the notes.
- Play them with the RH, using the fingering ABOVE the notes.

<p>C MAJOR SCALE Key signature: no #'s, no b's</p> <p>RH ↓ 1 2 3 1 2 3 4 5</p> <p>LH 5 4 3 2 1 3 2 1</p>	<p>F MAJOR SCALE Key signature: 1 flat (B\flat)</p> <p>RH ↓ 1 2 3 4 1 2 3 4</p> <p>LH 5 4 3 2 1 3 2 1</p>
<p>B\flat MAJOR SCALE Key signature: 2 flats (B\flat & E\flat)</p> <p>RH ↓ (4) 2 1 2 3 1 2 3 4</p> <p>LH 3 2 1 4 3 2 1 2 (3)</p>	<p>E\flat MAJOR SCALE Key signature: 3 flats (B\flat, E\flat & A\flat)</p> <p>RH ↓ (3) 2 1 2 3 4 1 2 3</p> <p>LH 3 2 1 4 3 2 1 2 (3)</p>

The COMPLETE CIRCLE OF FIFTHS in MAJOR KEYS is presented in LESSON BOOK 2 on page 88. The COMPLETE CIRCLE OF FIFTHS in MINOR KEYS is presented in LESSON BOOK 2 on page 89.