

A L F R E A 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  
L E V E L T H R E E

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MORTON MANUS

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**FOREWORD**

This Theory Book may be assigned when the student begins Alfred's Adult Lesson Book Three.

In this book all the scales and keys previously introduced are reviewed, and the following new scales and keys are explored in depth, including the primary chords of each key, in all positions: A MAJOR, F# MINOR, E MAJOR, C# MINOR, E $\flat$  MAJOR, C MINOR, AND A $\flat$  MAJOR.

The study of the keys around the CIRCLE OF FIFTHS is continued and completed.

The DIMINISHED CHORD is reviewed, with emphasis on the proper spelling of the chord.

Alberti bass is also reviewed and emphasized.

From the beginning of this book, the student is introduced to the names of all the degrees of the scale. This is very important information that should be known by every student. It helps greatly with the understanding of chord progressions, transposition, and many other aspects of music.

At the end of this book, the most frequently used ornaments are thoroughly reviewed.



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# Scale Degrees: Tonic, Dominant, Subdominant

The tones of a scale are also called the *degrees* of the scale. Each *scale degree* has a name.

- The KEY-NOTE (the tone of the same name as the scale) is called the **TONIC**.
- The tone a 5th ABOVE the tonic is called the **DOMINANT**.
- The tone a 5th BELOW the tonic is called the **SUBDOMINANT**.

REMEMBER: SUB means "below" or "under." (SUBmarine, SUBway, etc.)

## KEY OF C MAJOR:

(5th below) SUBDOMINANT (key note) TONIC (5th above) DOMINANT

1. Write the SUBDOMINANT and DOMINANT degrees for each TONIC note given below:

## KEY OF G MAJOR:

SUBDOMINANT TONIC DOMINANT

## KEY OF D MAJOR:

SUBDOMINANT TONIC DOMINANT

## KEY OF F MAJOR:

SUBDOMINANT TONIC DOMINANT

## KEY OF B $\flat$ MAJOR:

SUBDOMINANT TONIC DOMINANT

2. Write the answers in the blanks:

C is the TONIC in the key of \_\_\_\_ MAJOR.

C is the DOMINANT in the key of \_\_\_\_ MAJOR.

G is the DOMINANT in the key of \_\_\_\_ MAJOR.

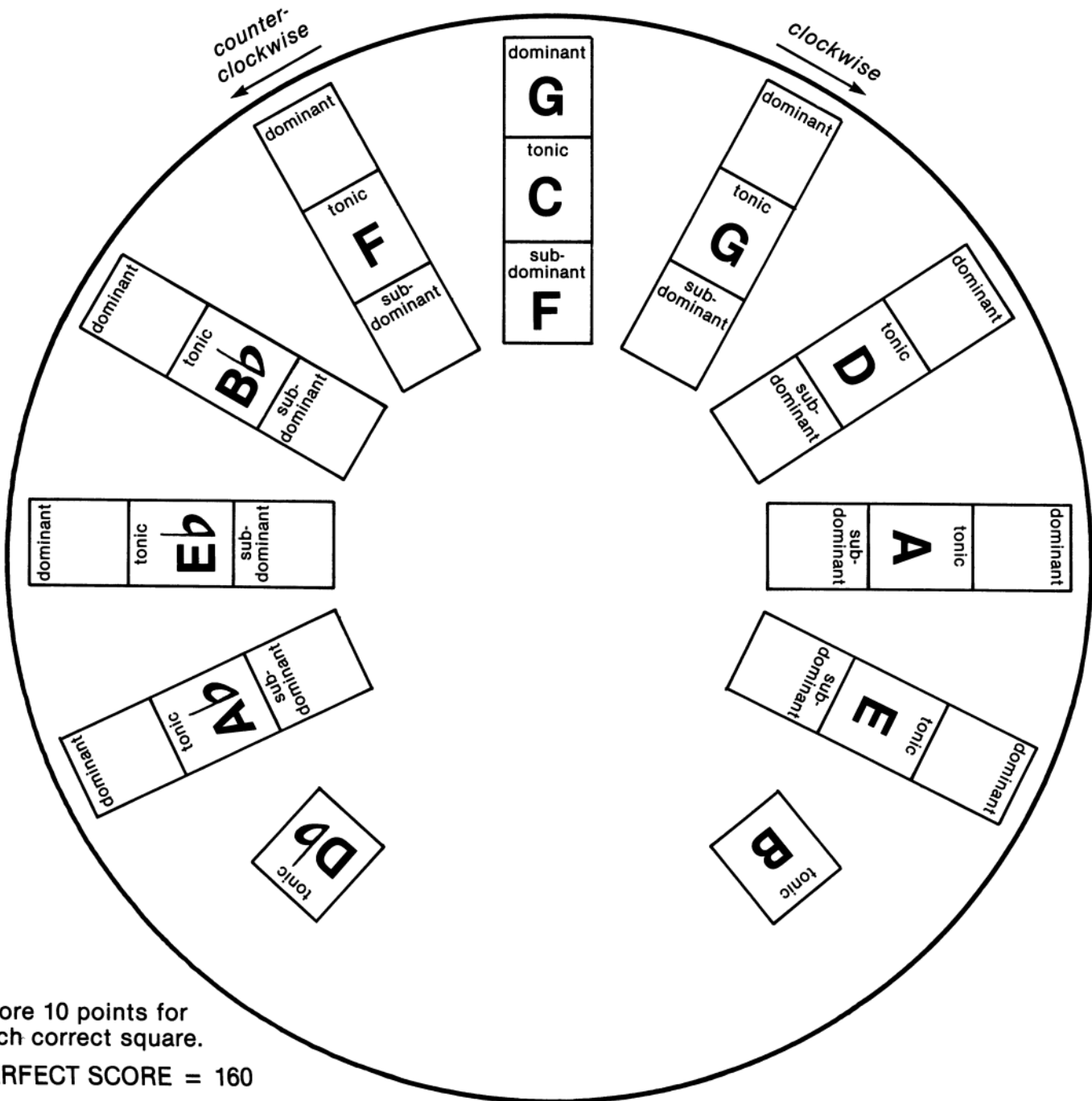
C is the SUBDOMINANT in the key of \_\_\_\_ MAJOR.

# Reviewing: The Circle of 5ths

Using the **CIRCLE OF 5ths**, the **TONIC**, **DOMINANT** & **SUBDOMINANT** of any scale may be found quickly and easily.

- Take any letter on the circle as the key note or **TONIC**.
- The next letter clockwise is the **DOMINANT**.
- The next letter counter-clockwise is the **SUBDOMINANT**.

Example: Take C as the **TONIC**. The **DOMINANT** is G. The **SUBDOMINANT** is F.



1. Write the **DOMINANT** note for each given **TONIC** in the square **ABOVE** it, turning the circle as you write. The answer will be the same as the next tonic note clockwise.
2. Write the **SUBDOMINANT** note for each given **TONIC** in the square **BELOW** it, turning the circle as you write. The answer will be the same as the next tonic note counter-clockwise.

The squares above and below C are filled in as examples.

# Reviewing: Major & Minor Triads

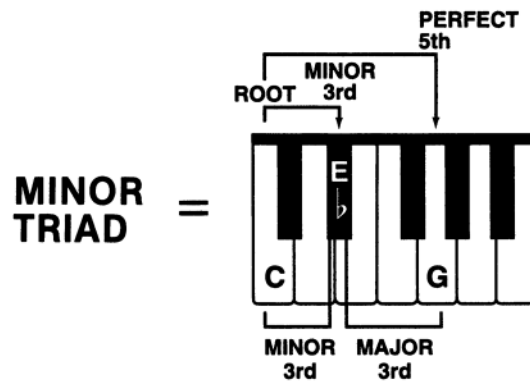
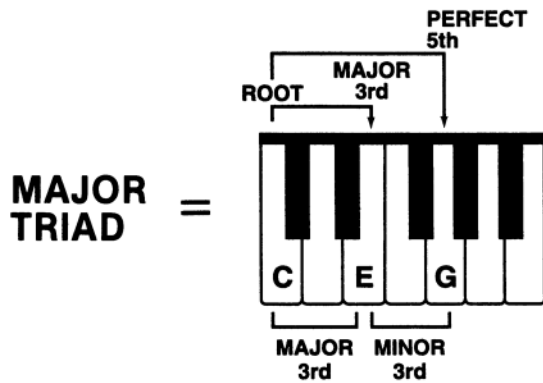
You have learned to identify MAJOR and MINOR triads in ROOT POSITION as follows:

- MAJOR triads consist of a MAJOR 3rd and a PERFECT 5th. } Intervals above the ROOT.
- MINOR triads consist of a MINOR 3rd and a PERFECT 5th. }

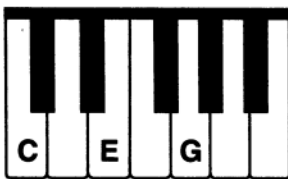
You may also consider these triads as consisting of “stacked 3rds”:

- MAJOR triads consist of a MAJOR 3rd plus a MINOR 3rd. } Intervals from note to note.
- MINOR triads consist of a MINOR 3rd plus a MAJOR 3rd. }

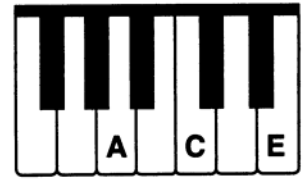
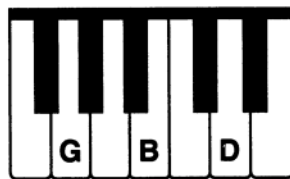
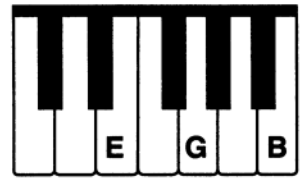
REMEMBER: a MAJOR 3rd has 4 half steps; a MINOR 3rd has 3 half steps.



1. In the box below each diagram, write “MAJOR” for each major triad, and “MINOR” for each minor triad, as shown in the first example.



MAJOR



## TRIADS BUILT ON THE FIRST SIX DEGREES OF THE C MAJOR SCALE

2. In the box just below the name of each scale degree, write “MAJOR” if the triad is major, and “MINOR” if the triad is minor.
3. In the lower row of boxes write the ROMAN NUMERALS for each scale degree. Use a LARGE numeral if the triad is MAJOR, and SMALL numeral if it is MINOR.

TONIC	SUPERTONIC	MEDIANT	SUBDOMINANT	DOMINANT	SUBMEDIANT
MAJOR	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
I	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

# The Primary Chords in E $\flat$ Major—All Positions

1. In the blank measures after each ROOT POSITION chord, write the 2 INVERSIONS of the chord.

The image shows two staves of music in 4/4 time, E-flat major key. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains three measures. The first measure of each staff shows a root position chord with the label 'ROOT POSITION' above and the chord name below. The second and third measures are blank for student input.

**Treble Clef:**  
 Measure 1: ROOT POSITION, I E $\flat$  MAJOR  
 Measure 2: ROOT POSITION, IV A $\flat$  MAJOR  
 Measure 3: ROOT POSITION, V $^7$  B $\flat$ 7 (5th omitted)

**Bass Clef:**  
 Measure 1: ROOT POSITION, I E $\flat$  MAJOR  
 Measure 2: ROOT POSITION, IV A $\flat$  MAJOR  
 Measure 3: ROOT POSITION, V $^7$  B $\flat$ 7 (5th omitted)

2. On the 2 keyboards to the right of each ROOT POSITION chord, write the letter names showing the 2 inversions of the chord.

The image shows three keyboard diagrams for E-flat major chords. Each diagram includes a keyboard with notes E $\flat$ , G, and B $\flat$  indicated. Above each keyboard are fingering instructions for the left hand (L.H.) and right hand (R.H.).

**Chord I: E $\flat$  MAJOR (tonic)**  
 ROOT POSITION: L.H. 5 3 1 R.H. 1 2 4  
 INVERSIONS: L.H. 5 3 1 R.H. 1 2 5 (First Inversion), L.H. 5 2 1 R.H. 1 3 5 (Second Inversion)

**Chord IV: A $\flat$  MAJOR (subdominant)**  
 ROOT POSITION: L.H. 5 3 1 R.H. 1 2 4  
 INVERSIONS: L.H. 5 3 1 R.H. 1 2 5 (First Inversion), L.H. 5 2 1 R.H. 1 3 5 (Second Inversion)

**Chord V $^7$ : B $\flat$ 7 (dominant 7th, 5th omitted)**  
 ROOT POSITION: L.H. 5 3 1 R.H. 1 2 5  
 INVERSIONS: L.H. 5 2 1 R.H. 1 3 4 (First Inversion), L.H. 4 3 1 R.H. 1 2 4 (Second Inversion)

3. Play each chord shown on the above keyboards in any convenient place on your piano, first with L.H., then with R.H. Use the fingering shown above each keyboard.