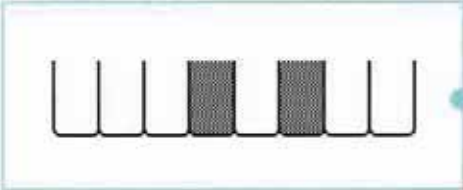


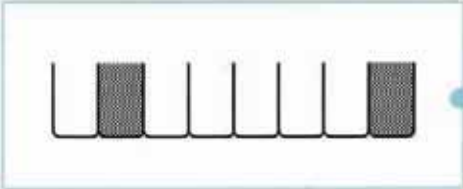
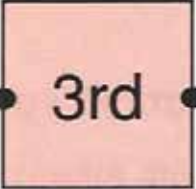

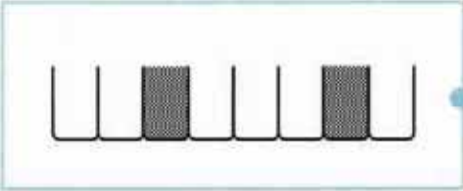
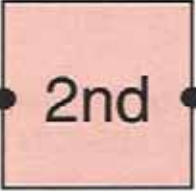

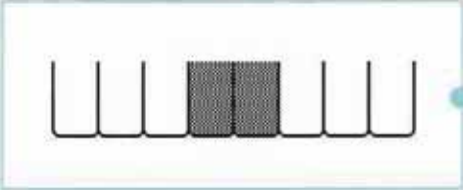


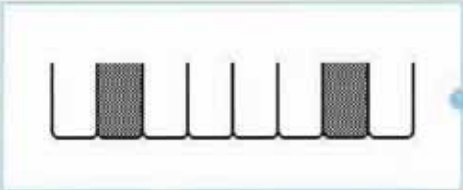


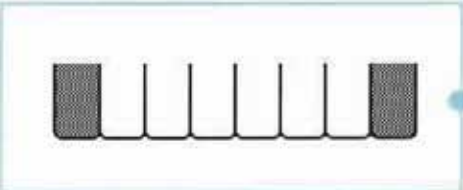


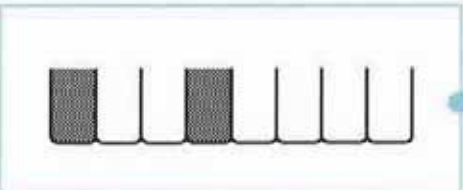




# Melodic Interval Review

## (Three-Way Match)

1. On the keyboards in the boxes in the left column, the shaded keys represent MELODIC INTERVALS (played one key at a time). Draw lines connecting the dots on these boxes to the dots on the boxes in the center column that have the correct interval names.
2. Draw lines connecting the dots on the boxes in the center column to the dots on the boxes in the right column that show the written intervals.

Score 10 for each pair of boxes correctly connected.

PERFECT SCORE = 140

YOUR SCORE \_\_\_\_\_

# The I & V7 Chords in G Major

**KEY OF G MAJOR**  
 Key Signature: one sharp (F#)

**I**
**V7**

For a smoother and easier progression, the D7 chord is moved to a lower position and the 5th (A) is omitted.

**I**
**V7**

# The I-V7 Progression in G Major

1. Play the following several times.

LH 1 plays D in both chords.
RH 5 plays D in both chords.

**I**   **V7**   **I**
**I**   **V7**   **I**

## Study in G

### WITH BLOCK AND BROKEN CHORDS



2. Write the names of the chords in the boxes above the staff.
3. Write the Roman numerals in the boxes below the staff.
4. Play twice, first saying the chord names, then saying the Roman numerals.

**Moderato**

5 3 1
5 4 1
5 2 1 2

# New Ways of Playing Broken Chords

Use the TOP HALF of this page  
with pages 38–39.

## “Alberti Bass” in $\frac{2}{4}$ Time

The Italian composer, Domenico Alberti (1710–1740), used this type of bass in his keyboard compositions so frequently that it was named for him. It was also used by Haydn, Mozart, Beethoven and other great composers. It consists of chord tones played in this order: lowest, highest, middle, highest.

1. Write the chord names (D, G, A<sup>7</sup>) in the boxes above the staves.
2. Write the Roman numerals (I, IV, or V<sup>7</sup>) in the boxes below the staves.
3. Play the top line, then play the bottom line several times, slowly at first, gradually increasing speed to *Allegro*.

BLOCK CHORDS

“ALBERTI BASS”

## “Bass-Chord” Style

Use the BOTTOM HALF of this page  
with pages 40–41.

This popular style of accompaniment consists of the lowest chord note followed by the middle and highest notes played together as a two-note chord. In the following examples, the bottom line has the rhythm you will use in playing *O SOLE MIO* in the Lesson Book.

1. Write the chord names in the boxes above the staves.
2. Write the Roman numerals in the boxes below the staves.
3. Play the top line, then play the bottom two lines several times.

BLOCK CHORDS

“BASS-CHORD” STYLE

SAME, WITH DOTTED RHYTHM