# Middle-C Connections

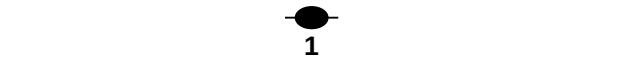
Connect two staff locations to one piano key.

Name _____ Date _____

These labeled reference staves show the same pitch in two clefs. Treble bottom line is E4; bass bottom line is G2. Move one letter for each line or space. C4 is middle C. No rhythm or hand assignment is implied.

### TREBLE positions

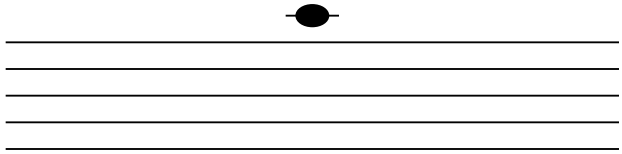
Bottom line: E4



1

### BASS positions

Bottom line: G2



2

**Use the model above. Write a brief answer for each item.**

**1. Name note 1 on the treble reference staff.**

**2. Name note 2 on the bass reference staff.**

**3. Is note 1 above or below the treble staff?**

**4. Is note 2 above or below the bass staff?**

**5. How many ledger lines pass through note 1?**

**6. How many ledger lines pass through note 2?**

**7. Would notes 1 and 2 use the same piano key?**

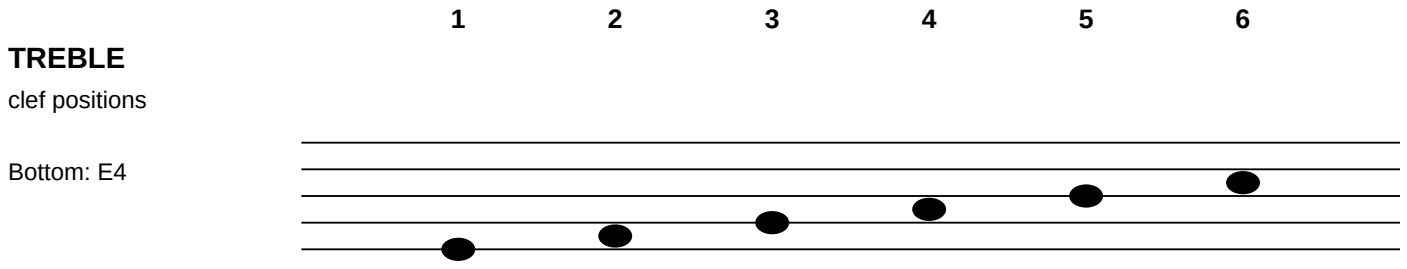
**8. Do these two noteheads require two different pitches?**

# Treble Staff-to-Key Map

Read letter names and octave numbers from staff positions.

Name _____ Date _____

The labeled staff uses treble-clef positions. Bottom line: E4. Each next line or space advances one letter; octave numbers change at C. C4 is middle C. No accidentals or rhythm are shown.




Reference staff: numbers identify examples; clef named at left; noteheads show pitch only.

**Use the model above. Write a brief answer for each item.**

**1. Name the piano-key pitch at 1, including octave.**

**2. Name the piano-key pitch at 2, including octave.**

**3. Name the piano-key pitch at 3, including octave.**

**4. Name the piano-key pitch at 4, including octave.**

**5. Name the piano-key pitch at 5, including octave.**

**6. Name the piano-key pitch at 6, including octave.**

**7. Which numbered note starts a new octave?**

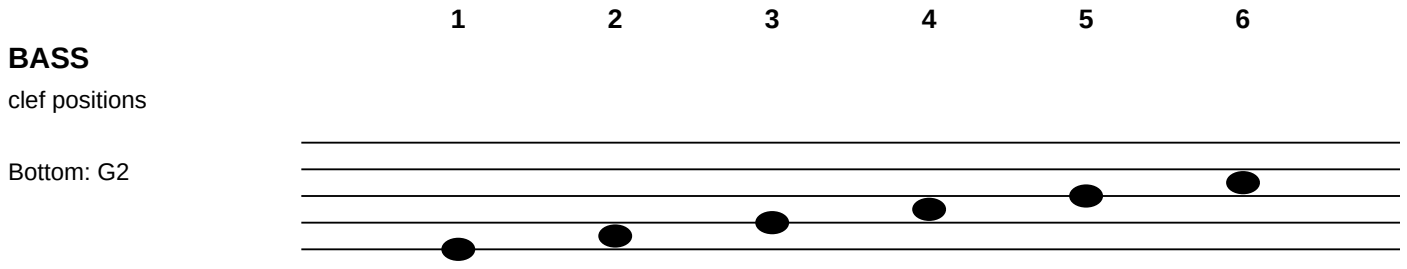
**8. Are all six pitches above middle C?**

# Bass Staff-to-Key Map

Read letter names and octave numbers from staff positions.

Name _____ Date _____

The labeled staff uses bass-clef positions. Bottom line: G2. Each next line or space advances one letter; octave numbers change at C. C4 is middle C. No accidentals or rhythm are shown.




Reference staff: numbers identify examples; clef named at left; noteheads show pitch only.

**Use the model above. Write a brief answer for each item.**

**1. Name the piano-key pitch at 1, including octave.**

**2. Name the piano-key pitch at 2, including octave.**

**3. Name the piano-key pitch at 3, including octave.**

**4. Name the piano-key pitch at 4, including octave.**

**5. Name the piano-key pitch at 5, including octave.**

**6. Name the piano-key pitch at 6, including octave.**

**7. Which numbered note starts a new octave?**

**8. Are all six pitches below middle C?**

# Treble Ledger-Line Path

Read letter names and octave numbers from staff positions.

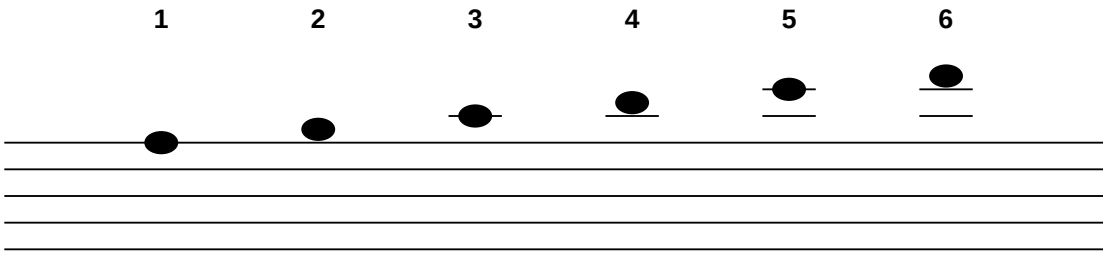
Name _____ Date _____

The labeled staff uses treble-clef positions. Bottom line: E4. Each next line or space advances one letter; octave numbers change at C. C4 is middle C. No accidentals or rhythm are shown.

**TREBLE**

clef positions

Bottom: E4




Reference staff: numbers identify examples; clef named at left; noteheads show pitch only.

**Use the model above. Write a brief answer for each item.**

**1. Name the piano-key pitch at 1, including octave.**

**2. Name the piano-key pitch at 2, including octave.**

**3. Name the piano-key pitch at 3, including octave.**

**4. Name the piano-key pitch at 4, including octave.**

**5. Name the piano-key pitch at 5, including octave.**

**6. Name the piano-key pitch at 6, including octave.**

**7. Which numbered notes are on ledger lines?**

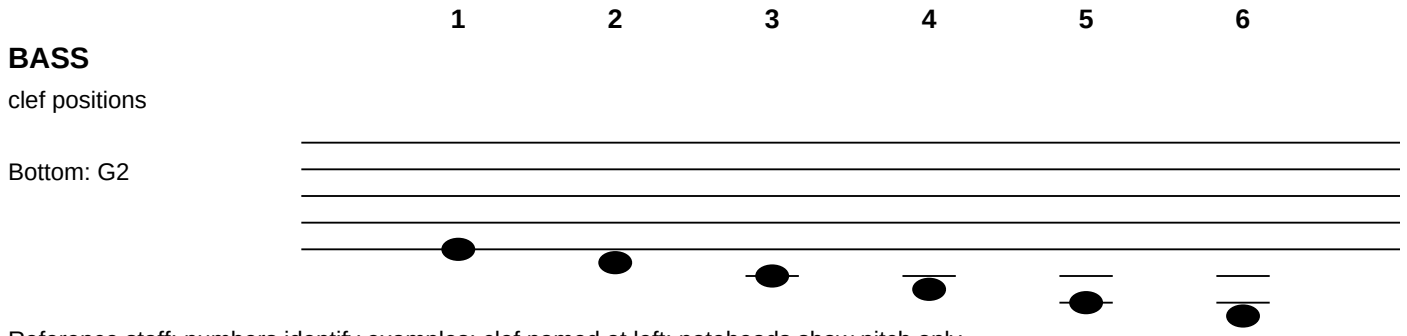
**8. How many ledger lines are needed for note 6?**

# Bass Ledger-Line Path

Read letter names and octave numbers from staff positions.

Name _____ Date _____

The labeled staff uses bass-clef positions. Bottom line: G2. Each next line or space advances one letter; octave numbers change at C. C4 is middle C. No accidentals or rhythm are shown.




Reference staff: numbers identify examples; clef named at left; noteheads show pitch only.

**Use the model above. Write a brief answer for each item.**

**1. Name the piano-key pitch at 1, including octave.**

**2. Name the piano-key pitch at 2, including octave.**

**3. Name the piano-key pitch at 3, including octave.**

**4. Name the piano-key pitch at 4, including octave.**

**5. Name the piano-key pitch at 5, including octave.**

**6. Name the piano-key pitch at 6, including octave.**

**7. Which numbered notes are on ledger lines?**

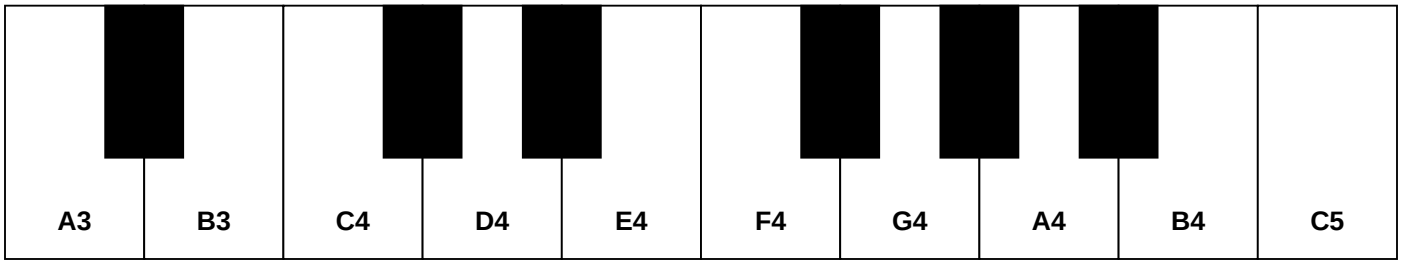
**8. Which numbered note is in octave 1?**

# Octave Register Crossings

Keep octave numbers attached to their notes.

Name _____ Date _____

The map shows successive WHITE keys, left to right. Octave numbers change at C, not at A. C4 is middle C. A matching letter in the next octave is 12 half steps higher.




**Use the model above. Write a brief answer for each item.**

**1. Which shown key is middle C?**

**2. Which white key immediately precedes C4?**

**3. Which white key immediately follows B4?**

**4. How many half steps separate A3 and A4?**

**5. Which is higher: B3 or C4?**

**6. Is B3 to C4 an octave leap?**

**7. Name the shown key one octave above C4.**

**8. Why does B4 to C5 change the number?**

# C-Major Five-Note Pattern

Connect scale degrees with keyboard distances.

Name _____ Date _____

Use the first five ascending scale degrees shown below. Gap sizes count half steps between consecutive notes. These are note patterns, not fingering instructions. C4 is middle C.

| Degree 1 | Degree 2 | Degree 3 | Degree 4 | Degree 5 |
|---|---|---|---|---|
| **C4** | **D4** | **E4** | **F4** | **G4** |

Successive gaps (half steps): 2 - 2 - 1 - 2

**Use the model above. Write a brief answer for each item.**

**1. Which two neighboring notes are a half step apart?**

**2. How many whole-step gaps are in the pattern?**

**3. How many half steps span C4 to G4?**

**4. Write the pattern descending.**

**5. Which note is the third scale degree here?**

**6. Does this five-note pattern reach the octave C5?**

**7. Name a gap that changes if E4 becomes Eb4.**

**8. Are the degree numbers prescribed finger numbers?**

# G-Major Five-Note Pattern

Connect scale degrees with keyboard distances.

Name _____ Date _____

Use the first five ascending scale degrees shown below. Gap sizes count half steps between consecutive notes. These are note patterns, not fingering instructions. C4 is middle C.

| Degree 1 | Degree 2 | Degree 3 | Degree 4 | Degree 5 |
|---|---|---|---|---|
| **G4** | **A4** | **B4** | **C5** | **D5** |

Successive gaps (half steps): 2 - 2 - 1 - 2

**Use the model above. Write a brief answer for each item.**

**1. Which two neighboring notes are a half step apart?**

**2. Which note changes the octave number?**

**3. How many half steps span G4 to D5?**

**4. Write the pattern descending.**

**5. Does this first-five-note pattern contain F#?**

**6. Which note is the third scale degree here?**

**7. Which pitch is one whole step above C5?**

**8. Is this the complete eight-note G-major scale?**

# F-Major Five-Note Pattern

Connect scale degrees with keyboard distances.

Name _____ Date _____

Use the first five ascending scale degrees shown below. Gap sizes count half steps between consecutive notes. These are note patterns, not fingering instructions. C4 is middle C.

| Degree 1 | Degree 2 | Degree 3 | Degree 4 | Degree 5 |
|---|---|---|---|---|
| **F4** | **G4** | **A4** | **Bb4** | **C5** |

Successive gaps (half steps): 2 - 2 - 1 - 2

**Use the model above. Write a brief answer for each item.**

**1. Which note uses a black key?**

**2. Which two neighboring notes are a half step apart?**

**3. How many half steps span F4 to C5?**

**4. Write the pattern descending.**

**5. If Bb4 were changed to B4, how large would A4 to B4 be?**

**6. Which note is degree 4 here?**

**7. Which pair forms the last whole step?**

**8. Why is Bb used instead of B in this pattern?**

# A-Minor Five-Note Pattern

Connect scale degrees with keyboard distances.

Name _____ Date _____

Use the first five ascending scale degrees shown below. Gap sizes count half steps between consecutive notes. These are note patterns, not fingering instructions. C4 is middle C.

| Degree 1 | Degree 2 | Degree 3 | Degree 4 | Degree 5 |
|---|---|---|---|---|
| **A3** | **B3** | **C4** | **D4** | **E4** |

Successive gaps (half steps): 2 - 1 - 2 - 2

**Use the model above. Write a brief answer for each item.**

**1. Which two neighboring notes are a half step apart?**

**2. How many half steps span A3 to E4?**

**3. Which note is the third scale degree here?**

**4. Write the pattern descending.**

**5. Which pitch is middle C?**

**6. Change only degree 3 to make A-major degrees 1-5.**

**7. How many half steps span A3 to C4?**

**8. Does the five-note pattern show degrees 6 and 7?**

# Two-Hand Motion Paths

Compare the direction of two pitch lines.

Name _____ Date _____

RH = right hand; LH = left hand. Each column is one successive event. Similar motion: both lines move in the same direction. Contrary motion: they move in opposite directions. Parallel motion also preserves the interval.

| Route | Event 1 | Event 2 | Event 3 |
|---|---|---|---|
| A: RH | C4 | D4 | E4 |
| A: LH | C3 | D3 | E3 |
| B: RH | C4 | D4 | E4 |
| B: LH | C3 | B2 | A2 |

**Use the model above. Write a brief answer for each item.**

**1. Which way does RH move in route A?**

**2. Which way does LH move in route A?**

**3. Name the motion type in route A.**

**4. Which way does RH move in route B?**

**5. Which way does LH move in route B?**

**6. Name the motion type in route B.**

**7. In route A, what interval separates the hands at each event?**

**8. Does moving in the same direction always prove parallel motion?**

# Blocked and Broken Chords

Distinguish a simultaneous attack from a sequence.

Name _____ Date _____

All notes belong to C major. In model A, attack C4-E4-G4 together on beat 1 and hold for 4 beats. In B, play one note per quarter-note beat: C4, E4, G4, E4. Both models fill one 4/4 measure.

| Model | Reference |
|---|---|
| A: blocked | Beat 1: C4 + E4 + G4; hold through beat 4 |
| B: broken | Beat 1 C4; beat 2 E4; beat 3 G4; beat 4 E4 |

**Use the model above. Write a brief answer for each item.**

**1. Which model starts three notes together?**

**2. Which model has four successive attacks?**

**3. How many separate attack TIMES occur in A?**

**4. What note occurs on beat 3 in B?**

**5. Which note is repeated in B?**

**6. Do both models use the pitch classes C, E and G?**

**7. How many quarter-note beats does each model fill?**

**8. Does breaking the chord automatically change its chord name?**

# Left-Hand Accompaniment Route

Read a low-high-middle-high accompaniment pattern.

Name _____ Date _____

Play one note at each quarter-note beat in 4/4. Each measure uses low-high-middle-high chord tones. Pitch names include octave numbers. The model specifies pitches and timing, but does not prescribe fingers.

| Measure | Beat 1 | Beat 2 | Beat 3 | Beat 4 |
|---|---|---|---|---|
| 1: C major | C3 | G3 | E3 | G3 |
| 2: F major | F2 | C3 | A2 | C3 |

**Use the model above. Write a brief answer for each item.**

**1. What note starts measure 1?**

**2. Which pitch repeats in measure 1?**

**3. What note occurs on beat 3 of measure 1?**

**4. What note starts measure 2?**

**5. Which pitch repeats in measure 2?**

**6. What note occurs on beat 3 of measure 2?**

**7. How many new note attacks occur across the two measures?**

**8. Do the notes ascend continuously in either measure?**

# Melody and Balance Plan

Use a written listening report to choose a rehearsal focus.

Name _____ Date _____

Goal: make the melody audible while keeping a steady pulse. RH and LH mean right and left hand. Use only the reports below. Open-ended items accept other specific plans that address the stated evidence.

| Model | Reference |
|---|---|
| A: RH melody | LH accompaniment covers RH; pulse is steady. |
| B: LH melody | RH accompaniment covers LH; pulse is steady. |
| C: RH melody | Melody is clear; tempo speeds up. |

**Use the model above. Write a brief answer for each item.**

**1. Which hand carries the melody in A?**

**2. Which hand covers the melody in A?**

**3. Suggest one focused change for A.**

**4. Which hand carries the melody in B?**

**5. Suggest one focused change for B.**

**6. What should be checked first in C: balance or pulse?**

**7. Is the melody always in the right hand?**

**8. How could you check whether your change helped?**

# Ties and Repeated Attacks

Count key attacks separately from written note segments.

Name _____ Date _____

In 4/4, a quarter note lasts 1 beat and a half note lasts 2 beats. A tie joins the same pitch into one sustained sound; do not attack the second segment. No sustain pedal is used in these examples.

| Model | Reference |
|---|---|
| A | C4 quarter tied to C4 quarter, then D4 half |
| B | C4 quarter, C4 quarter, then D4 half; no tie |

**Use the model above. Write a brief answer for each item.**

**1. How many quarter-note beats does A fill?**

**2. How many quarter-note beats does B fill?**

**3. How many separate attacks occur in A?**

**4. How many separate attacks occur in B?**

**5. How long is C4 sustained in A before D4 starts?**

**6. On which beat does D4 begin in both examples?**

**7. Do you attack C4 again on beat 2 in A?**

**8. Can a tie connect C4 to D4 as one held pitch?**

# Pedal-Change Timeline

Read an explicit sustain-pedal practice plan.

Name _____ Date _____

This paper model is in 4/4. DOWN = depress sustain pedal; UP = release it. Start with pedal up. At a CHANGE, play the new chord, then lift and re-depress the pedal just after the attack. This is a supplied plan, not a rule for every piece.

| Model | Reference |
|---|---|
| m.1 beat 1 | Play C major; then DOWN |
| m.2 beat 1 | Play F major; then CHANGE |
| m.3 beat 1 | Play G major; then CHANGE |
| After m.3 beat 4 | Release keys and pedal: UP |

**Use the model above. Write a brief answer for each item.**

**1. What is the pedal state before the first chord?**

**2. Which chord begins the plan?**

**3. How many CHANGE instructions occur?**

**4. Which chord arrives at the first CHANGE?**

**5. At a CHANGE, does the new chord attack before or after the lift?**

**6. What is the pedal state after the final release?**

**7. How many 4/4 measures are covered?**

**8. Does this plan require pedal changes on every beat?**

# Repeat-Ending Roadmap

Follow two endings without replaying the first ending.

Name _____ Date _____

Start at measure 1. First pass: play 1-2-3-4, then repeat to 1. Second pass: play 1-2, skip first-ending measures 3-4, then play second-ending measures 5-6 and stop. Each measure contains 4 quarter-note beats.

| Model | Reference |
|---|---|
| Common section | Measures 1-2 |
| First ending | Measures 3-4; repeat to measure 1 |
| Second ending | Measures 5-6; stop |

**Use the model above. Write a brief answer for each item.**

**1. Write the complete played measure order.**

**2. How many measures are played in total, counting repeats?**

**3. Which written measures are played twice?**

**4. Which measures are skipped on the second pass?**

**5. What follows measure 2 on the second pass?**

**6. What is the final played measure?**

**7. How many quarter-note beats span the complete route?**

**8. Is measure 5 played on the first pass?**

# Middle-C Connections

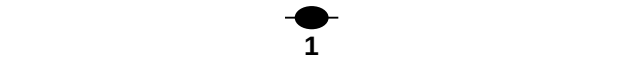
Connect two staff locations to one piano key.

Name _____ Date _____

These labeled reference staves show the same pitch in two clefs. Treble bottom line is E4; bass bottom line is G2. Move one letter for each line or space. C4 is middle C. No rhythm or hand assignment is implied.

### TREBLE positions

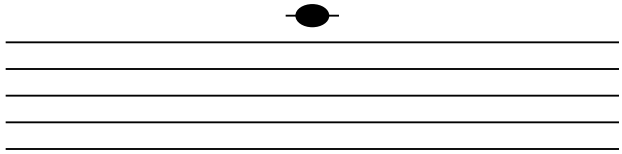
Bottom line: E4



1

### BASS positions

Bottom line: G2



2

**Use the model above. Write a brief answer for each item.**

**1. Name note 1 on the treble reference staff.**

C4 (middle C).

**2. Name note 2 on the bass reference staff.**

C4 (middle C).

**3. Is note 1 above or below the treble staff?**

Below.

**4. Is note 2 above or below the bass staff?**

Above.

**5. How many ledger lines pass through note 1?**

1.

**6. How many ledger lines pass through note 2?**

1.

**7. Would notes 1 and 2 use the same piano key?**

Yes. Both are C4.

**8. Do these two noteheads require two different pitches?**

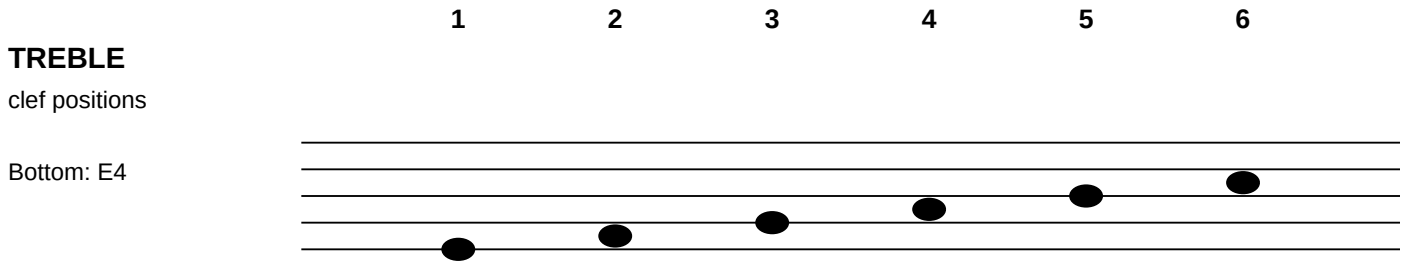
No. They show two ways to notate the same pitch.

# Treble Staff-to-Key Map

Read letter names and octave numbers from staff positions.

Name _____ Date _____

The labeled staff uses treble-clef positions. Bottom line: E4. Each next line or space advances one letter; octave numbers change at C. C4 is middle C. No accidentals or rhythm are shown.




Reference staff: numbers identify examples; clef named at left; noteheads show pitch only.

**Use the model above. Write a brief answer for each item.**

**1. Name the piano-key pitch at 1, including octave.**
E4.

**2. Name the piano-key pitch at 2, including octave.**
F4.

**3. Name the piano-key pitch at 3, including octave.**
G4.

**4. Name the piano-key pitch at 4, including octave.**
A4.

**5. Name the piano-key pitch at 5, including octave.**
B4.

**6. Name the piano-key pitch at 6, including octave.**
C5.

**7. Which numbered note starts a new octave?**
6: C5.

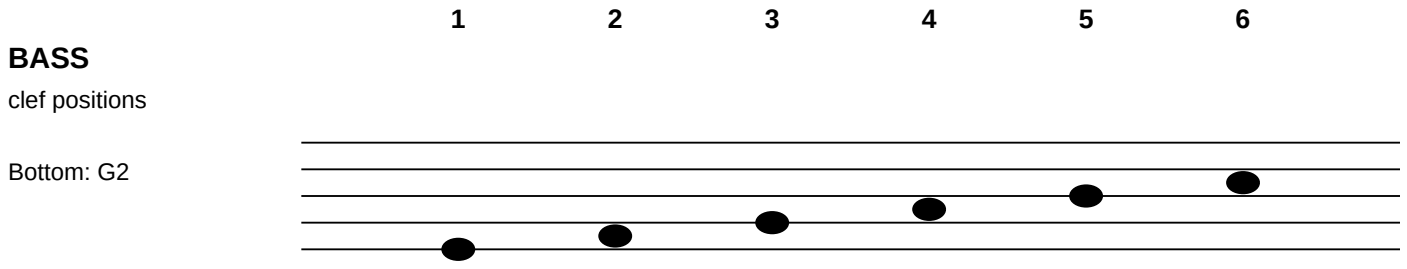
**8. Are all six pitches above middle C?**
Yes.

# Bass Staff-to-Key Map

Read letter names and octave numbers from staff positions.

Name _____ Date _____

The labeled staff uses bass-clef positions. Bottom line: G2. Each next line or space advances one letter; octave numbers change at C. C4 is middle C. No accidentals or rhythm are shown.




Reference staff: numbers identify examples; clef named at left; noteheads show pitch only.

**Use the model above. Write a brief answer for each item.**

**1. Name the piano-key pitch at 1, including octave.**
G2.

**2. Name the piano-key pitch at 2, including octave.**
A2.

**3. Name the piano-key pitch at 3, including octave.**
B2.

**4. Name the piano-key pitch at 4, including octave.**
C3.

**5. Name the piano-key pitch at 5, including octave.**
D3.

**6. Name the piano-key pitch at 6, including octave.**
E3.

**7. Which numbered note starts a new octave?**
4: C3.

**8. Are all six pitches below middle C?**
Yes.

# Treble Ledger-Line Path

Read letter names and octave numbers from staff positions.

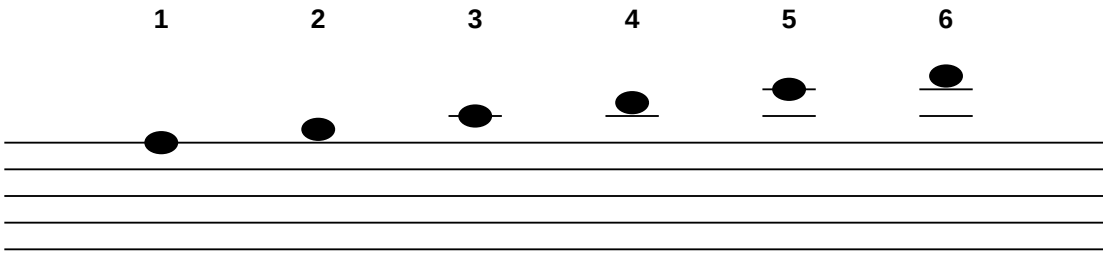
Name _____ Date _____

The labeled staff uses treble-clef positions. Bottom line: E4. Each next line or space advances one letter; octave numbers change at C. C4 is middle C. No accidentals or rhythm are shown.

**TREBLE**

clef positions

Bottom: E4




Reference staff: numbers identify examples; clef named at left; noteheads show pitch only.

**Use the model above. Write a brief answer for each item.**

**1. Name the piano-key pitch at 1, including octave.**

F5.

**2. Name the piano-key pitch at 2, including octave.**

G5.

**3. Name the piano-key pitch at 3, including octave.**

A5.

**4. Name the piano-key pitch at 4, including octave.**

B5.

**5. Name the piano-key pitch at 5, including octave.**

C6.

**6. Name the piano-key pitch at 6, including octave.**

D6.

**7. Which numbered notes are on ledger lines?**

3 and 5: A5 and C6.

**8. How many ledger lines are needed for note 6?**

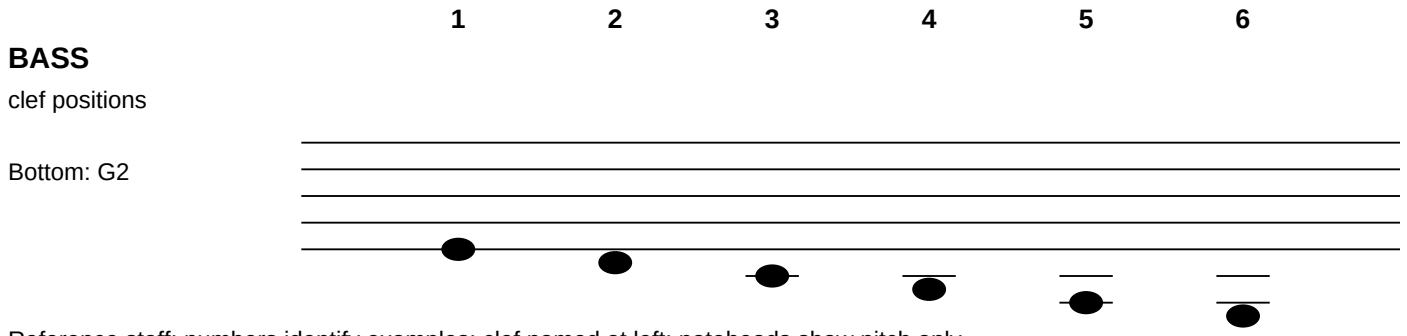
2; D6 is above the second ledger line.

# Bass Ledger-Line Path

Read letter names and octave numbers from staff positions.

Name _____ Date _____

The labeled staff uses bass-clef positions. Bottom line: G2. Each next line or space advances one letter; octave numbers change at C. C4 is middle C. No accidentals or rhythm are shown.




Reference staff: numbers identify examples; clef named at left; noteheads show pitch only.

**Use the model above. Write a brief answer for each item.**

**1. Name the piano-key pitch at 1, including octave.**

G2.

**2. Name the piano-key pitch at 2, including octave.**

F2.

**3. Name the piano-key pitch at 3, including octave.**

E2.

**4. Name the piano-key pitch at 4, including octave.**

D2.

**5. Name the piano-key pitch at 5, including octave.**

C2.

**6. Name the piano-key pitch at 6, including octave.**

B1.

**7. Which numbered notes are on ledger lines?**

3 and 5: E2 and C2.

**8. Which numbered note is in octave 1?**

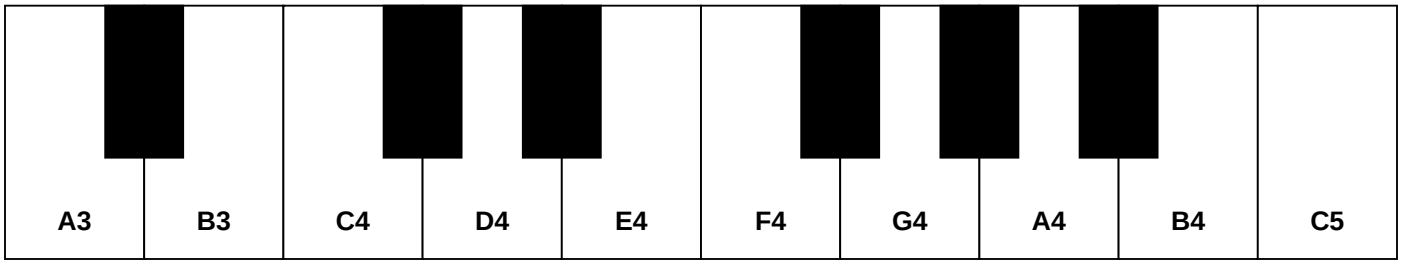
6: B1.

# Octave Register Crossings

Keep octave numbers attached to their notes.

Name _____ Date _____

The map shows successive WHITE keys, left to right. Octave numbers change at C, not at A. C4 is middle C. A matching letter in the next octave is 12 half steps higher.




**Use the model above. Write a brief answer for each item.**

**1. Which shown key is middle C?**

C4.

**2. Which white key immediately precedes C4?**

B3.

**3. Which white key immediately follows B4?**

C5.

**4. How many half steps separate A3 and A4?**

12.

**5. Which is higher: B3 or C4?**

C4.

**6. Is B3 to C4 an octave leap?**

No. It is one half step.

**7. Name the shown key one octave above C4.**

C5.

**8. Why does B4 to C5 change the number?**

Octave numbering begins a new register at C.

# C-Major Five-Note Pattern

Connect scale degrees with keyboard distances.

Name _____ Date _____

Use the first five ascending scale degrees shown below. Gap sizes count half steps between consecutive notes. These are note patterns, not fingering instructions. C4 is middle C.

| Degree 1 | Degree 2 | Degree 3 | Degree 4 | Degree 5 |
|---|---|---|---|---|
| **C4** | **D4** | **E4** | **F4** | **G4** |

Successive gaps (half steps): 2 - 2 - 1 - 2

**Use the model above. Write a brief answer for each item.**

**1. Which two neighboring notes are a half step apart?**

E4 and F4.

**2. How many whole-step gaps are in the pattern?**

3.

**3. How many half steps span C4 to G4?**

7.

**4. Write the pattern descending.**

G4-F4-E4-D4-C4.

**5. Which note is the third scale degree here?**

E4.

**6. Does this five-note pattern reach the octave C5?**

No.

**7. Name a gap that changes if E4 becomes Eb4.**

D4-Eb4 becomes 1 half step; Eb4-F4 becomes 2. Either gap is accepted.

**8. Are the degree numbers prescribed finger numbers?**

No. They locate notes within the pattern.

# G-Major Five-Note Pattern

Connect scale degrees with keyboard distances.

Name _____ Date _____

Use the first five ascending scale degrees shown below. Gap sizes count half steps between consecutive notes. These are note patterns, not fingering instructions. C4 is middle C.

| Degree 1 | Degree 2 | Degree 3 | Degree 4 | Degree 5 |
|---|---|---|---|---|
| **G4** | **A4** | **B4** | **C5** | **D5** |

Successive gaps (half steps): 2 - 2 - 1 - 2

**Use the model above. Write a brief answer for each item.**

**1. Which two neighboring notes are a half step apart?**

B4 and C5.

**2. Which note changes the octave number?**

C5.

**3. How many half steps span G4 to D5?**

7.

**4. Write the pattern descending.**

D5-C5-B4-A4-G4.

**5. Does this first-five-note pattern contain F#?**

No. F# is degree 7 of the full G-major scale.

**6. Which note is the third scale degree here?**

B4.

**7. Which pitch is one whole step above C5?**

D5.

**8. Is this the complete eight-note G-major scale?**

No. This is only the first five degrees.

# F-Major Five-Note Pattern

Connect scale degrees with keyboard distances.

Name _____ Date _____

Use the first five ascending scale degrees shown below. Gap sizes count half steps between consecutive notes. These are note patterns, not fingering instructions. C4 is middle C.

| Degree 1 | Degree 2 | Degree 3 | Degree 4 | Degree 5 |
|---|---|---|---|---|
| **F4** | **G4** | **A4** | **Bb4** | **C5** |

Successive gaps (half steps): 2 - 2 - 1 - 2

**Use the model above. Write a brief answer for each item.**

**1. Which note uses a black key?**

Bb4.

**2. Which two neighboring notes are a half step apart?**

A4 and Bb4.

**3. How many half steps span F4 to C5?**

7.

**4. Write the pattern descending.**

C5-Bb4-A4-G4-F4.

**5. If Bb4 were changed to B4, how large would A4 to B4 be?**

2 half steps: a whole step.

**6. Which note is degree 4 here?**

Bb4.

**7. Which pair forms the last whole step?**

Bb4 to C5.

**8. Why is Bb used instead of B in this pattern?**

It preserves the major pattern 2-2-1-2.

# A-Minor Five-Note Pattern

Connect scale degrees with keyboard distances.

Name _____ Date _____

Use the first five ascending scale degrees shown below. Gap sizes count half steps between consecutive notes. These are note patterns, not fingering instructions. C4 is middle C.

| Degree 1 | Degree 2 | Degree 3 | Degree 4 | Degree 5 |
|---|---|---|---|---|
| **A3** | **B3** | **C4** | **D4** | **E4** |

Successive gaps (half steps): 2 - 1 - 2 - 2

**Use the model above. Write a brief answer for each item.**

**1. Which two neighboring notes are a half step apart?**

B3 and C4.

**2. How many half steps span A3 to E4?**

7.

**3. Which note is the third scale degree here?**

C4.

**4. Write the pattern descending.**

E4-D4-C4-B3-A3.

**5. Which pitch is middle C?**

C4.

**6. Change only degree 3 to make A-major degrees 1-5.**

Change C4 to C#4.

**7. How many half steps span A3 to C4?**

3.

**8. Does the five-note pattern show degrees 6 and 7?**

No. It stops at degree 5.

# Two-Hand Motion Paths

Compare the direction of two pitch lines.

Name _____ Date _____

RH = right hand; LH = left hand. Each column is one successive event. Similar motion: both lines move in the same direction. Contrary motion: they move in opposite directions. Parallel motion also preserves the interval.

| Route | Event 1 | Event 2 | Event 3 |
|---|---|---|---|
| A: RH | C4 | D4 | E4 |
| A: LH | C3 | D3 | E3 |
| B: RH | C4 | D4 | E4 |
| B: LH | C3 | B2 | A2 |

**Use the model above. Write a brief answer for each item.**

**1. Which way does RH move in route A?**

Up.

**2. Which way does LH move in route A?**

Up.

**3. Name the motion type in route A.**

Parallel octaves (also similar motion).

**4. Which way does RH move in route B?**

Up.

**5. Which way does LH move in route B?**

Down.

**6. Name the motion type in route B.**

Contrary motion.

**7. In route A, what interval separates the hands at each event?**

One octave.

**8. Does moving in the same direction always prove parallel motion?**

No. Parallel motion also keeps the interval the same.

# Blocked and Broken Chords

Distinguish a simultaneous attack from a sequence.

Name _____ Date _____

All notes belong to C major. In model A, attack C4-E4-G4 together on beat 1 and hold for 4 beats. In B, play one note per quarter-note beat: C4, E4, G4, E4. Both models fill one 4/4 measure.

| Model | Reference |
|---|---|
| A: blocked | Beat 1: C4 + E4 + G4; hold through beat 4 |
| B: broken | Beat 1 C4; beat 2 E4; beat 3 G4; beat 4 E4 |

**Use the model above. Write a brief answer for each item.**

**1. Which model starts three notes together?**

A.

**2. Which model has four successive attacks?**

B.

**3. How many separate attack TIMES occur in A?**

1.

**4. What note occurs on beat 3 in B?**

G4.

**5. Which note is repeated in B?**

E4.

**6. Do both models use the pitch classes C, E and G?**

Yes.

**7. How many quarter-note beats does each model fill?**

4.

**8. Does breaking the chord automatically change its chord name?**

No. Both models use C-major chord tones.

# Left-Hand Accompaniment Route

Read a low-high-middle-high accompaniment pattern.

Name _____ Date _____

Play one note at each quarter-note beat in 4/4. Each measure uses low-high-middle-high chord tones. Pitch names include octave numbers. The model specifies pitches and timing, but does not prescribe fingers.

| Measure | Beat 1 | Beat 2 | Beat 3 | Beat 4 |
|---|---|---|---|---|
| 1: C major | C3 | G3 | E3 | G3 |
| 2: F major | F2 | C3 | A2 | C3 |

**Use the model above. Write a brief answer for each item.**

**1. What note starts measure 1?**

C3.

**2. Which pitch repeats in measure 1?**

G3.

**3. What note occurs on beat 3 of measure 1?**

E3.

**4. What note starts measure 2?**

F2.

**5. Which pitch repeats in measure 2?**

C3.

**6. What note occurs on beat 3 of measure 2?**

A2.

**7. How many new note attacks occur across the two measures?**

8.

**8. Do the notes ascend continuously in either measure?**

No. Both follow low-high-middle-high.

# Melody and Balance Plan

Use a written listening report to choose a rehearsal focus.

Name _____ Date _____

Goal: make the melody audible while keeping a steady pulse. RH and LH mean right and left hand. Use only the reports below. Open-ended items accept other specific plans that address the stated evidence.

| Model | Reference |
|---|---|
| A: RH melody | LH accompaniment covers RH; pulse is steady. |
| B: LH melody | RH accompaniment covers LH; pulse is steady. |
| C: RH melody | Melody is clear; tempo speeds up. |

**Use the model above. Write a brief answer for each item.**

**1. Which hand carries the melody in A?**

RH.

**2. Which hand covers the melody in A?**

LH.

**3. Suggest one focused change for A.**

Example: soften LH accompaniment and compare again.

**4. Which hand carries the melody in B?**

LH.

**5. Suggest one focused change for B.**

Example: soften RH accompaniment to reveal LH melody.

**6. What should be checked first in C: balance or pulse?**

Pulse (tempo steadiness).

**7. Is the melody always in the right hand?**

No. Report B places it in the left hand.

**8. How could you check whether your change helped?**

Example: record a short passage and listen for the melody and pulse.

# Ties and Repeated Attacks

Count key attacks separately from written note segments.

Name _____ Date _____

In 4/4, a quarter note lasts 1 beat and a half note lasts 2 beats. A tie joins the same pitch into one sustained sound; do not attack the second segment. No sustain pedal is used in these examples.

| Model | Reference |
|---|---|
| A | C4 quarter tied to C4 quarter, then D4 half |
| B | C4 quarter, C4 quarter, then D4 half; no tie |

**Use the model above. Write a brief answer for each item.**

**1. How many quarter-note beats does A fill?**

4.

**2. How many quarter-note beats does B fill?**

4.

**3. How many separate attacks occur in A?**

2.

**4. How many separate attacks occur in B?**

3.

**5. How long is C4 sustained in A before D4 starts?**

2 beats.

**6. On which beat does D4 begin in both examples?**

Beat 3.

**7. Do you attack C4 again on beat 2 in A?**

No. It is tied.

**8. Can a tie connect C4 to D4 as one held pitch?**

No. A tie connects the same pitch.

# Pedal-Change Timeline

Read an explicit sustain-pedal practice plan.

Name _____ Date _____

This paper model is in 4/4. DOWN = depress sustain pedal; UP = release it. Start with pedal up. At a CHANGE, play the new chord, then lift and re-depress the pedal just after the attack. This is a supplied plan, not a rule for every piece.

| Model | Reference |
|---|---|
| m.1 beat 1 | Play C major; then DOWN |
| m.2 beat 1 | Play F major; then CHANGE |
| m.3 beat 1 | Play G major; then CHANGE |
| After m.3 beat 4 | Release keys and pedal: UP |

**Use the model above. Write a brief answer for each item.**

**1. What is the pedal state before the first chord?**

Up.

**2. Which chord begins the plan?**

C major.

**3. How many CHANGE instructions occur?**

2.

**4. Which chord arrives at the first CHANGE?**

F major.

**5. At a CHANGE, does the new chord attack before or after the lift?**

Before the lift, according to this plan.

**6. What is the pedal state after the final release?**

Up.

**7. How many 4/4 measures are covered?**

3.

**8. Does this plan require pedal changes on every beat?**

No. Follow the specified changes.

# Repeat-Ending Roadmap

Follow two endings without replaying the first ending.

Name _____ Date _____

Start at measure 1. First pass: play 1-2-3-4, then repeat to 1. Second pass: play 1-2, skip first-ending measures 3-4, then play second-ending measures 5-6 and stop. Each measure contains 4 quarter-note beats.

| Model | Reference |
|---|---|
| Common section | Measures 1-2 |
| First ending | Measures 3-4; repeat to measure 1 |
| Second ending | Measures 5-6; stop |

**Use the model above. Write a brief answer for each item.**

**1. Write the complete played measure order.**

1-2-3-4-1-2-5-6.

**2. How many measures are played in total, counting repeats?**

8.

**3. Which written measures are played twice?**

1 and 2.

**4. Which measures are skipped on the second pass?**

3 and 4.

**5. What follows measure 2 on the second pass?**

Measure 5.

**6. What is the final played measure?**

Measure 6.

**7. How many quarter-note beats span the complete route?**

32.

**8. Is measure 5 played on the first pass?**

No. It belongs to the second ending.