

Alfred's Basic Piano Library

# Chord Approach

A PIANO METHOD FOR THE LATER BEGINNER

## Theory Book

### LEVEL 2

#### INSTRUCTIONS FOR USE

1. This THEORY BOOK should be assigned when the student begins LESSON BOOK 2 of Alfred's Basic CHORD APPROACH.
2. This book, like all the supplementary materials of this course, is coordinated PAGE BY PAGE with the LESSON BOOK, and all assignments should be made according to the instructions in the upper right corner of each page of the THEORY BOOK.
3. Theory lessons should usually be completed by the student at home. The assigned pages should then be checked by the teacher at the next lesson.
4. The use of THEORY BOOKS provides the teacher with an excellent opportunity to check the student's understanding of each new concept presented in the LESSON BOOKS, especially those that are visual. Understanding of musical terms, rhythm, chord construction, etc., may also be confirmed through the use of the exercises filled in by the student.
5. In addition to the LESSON BOOK and THEORY BOOK, the following supplementary books are available for use with Alfred's Basic CHORD APPROACH, Level 2: SOLO BOOK, TECHNIC BOOK, DUET BOOK & CHRISTMAS BOOK.

# The Natural Sign

*Assign with pages 4-5  
of ALFRED'S BASIC CHORD APPROACH, Level 2.*

When a **#** or **b** sign appears before a note, it applies to that note each time it is used in the rest of the measure, UNLESS it is cancelled by a NATURAL SIGN (**n**).

## **TO MAKE A NATURAL SIGN:**

**FIRST**, draw an  
“L” shape.

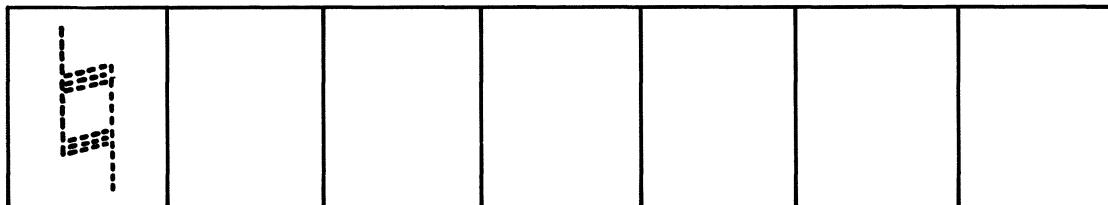


**THEN, add another  
“L” shape,  
upside down.**



A note after a NATURAL SIGN is ALWAYS A WHITE KEY!

1. Make some NATURAL SIGNS. Trace the first sign, then draw 6 more.



2. Write a NATURAL SIGN before the third F in the first and third measures of the following:

Musical score for piano, page 10, measures 5-6. The score consists of two staves. The top staff is in treble clef, 4/4 time, with a dynamic marking *f*. Measure 5 starts with a dotted half note followed by a eighth-note pattern: B, A, G, F#; C, B, A, G; E, D, C, B. Measure 6 starts with a eighth-note pattern: D, C, B, A; E, D, C, B; G, F#, E, D. The bottom staff is in bass clef, 4/4 time, with a dynamic marking *f*. Measure 5 has a single eighth note at the end of the measure. Measure 6 has a single eighth note at the end of the measure.

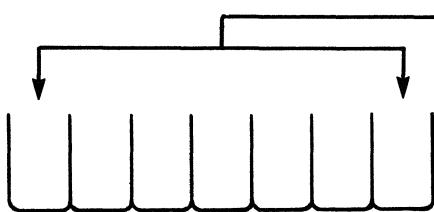
A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The treble staff begins with a dynamic 'f' over a melodic line consisting of eighth and sixteenth notes. The bass staff shows a harmonic progression with various notes and rests, including a prominent eighth note on the fourth beat. The score is divided by vertical bar lines and includes measure numbers '1' and '2' at the beginning of each measure.

3. How many F's in the above measures are now SHARP? \_\_\_\_\_  
How many F's are NATURAL? \_\_\_\_\_

4. Play the above, observing the SHARP and NATURAL signs.

# Melodic 7ths & Octaves

When you skip 5 white keys, the interval is a **7th**.

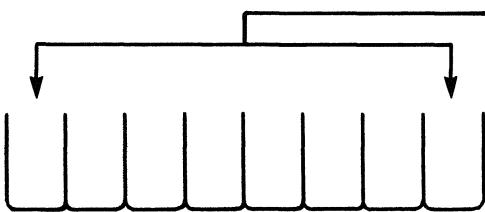


7ths are written LINE-LINE or SPACE-SPACE.

*Up a 7th      Down a 7th      Up a 7th      Down a 7th*

*1      5      5      1      5      1      1      5*

When you skip 6 white keys, the interval is an **OCTAVE**.



Octaves are written LINE-SPACE or SPACE-LINE.

*Up an Octave      Down an Octave      Up an Octave      Down an Octave*

*1      5      5      1      5      1      1      5*

1. In each measure below, add a higher half note to make the indicated MELODIC interval.
2. Play. Use RH 1-5 or LH 5-1 on the 5th, 6th, 7th, & OCTAVE.

3. Identify these intervals. If the interval moves UP, write UP in the top box. If it moves DOWN, write DOWN in the top box. Write the name of the interval in the lower box, as shown in the first two examples.
4. Play, saying "UP a 7th, DOWN an OCTAVE," etc., as you play.