

# Primo Theory

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**Level 3 Revised Edition**

by

Robert Centeno

# How to Use This Book

This is a unique workbook. From these pages, the student can directly access learning materials available on the internet with the simple swipe of a mobile device. The revised Primo Music Theory Series now offers this interactive capability in all grade levels. These online supplementary materials include interactive web applications, walkthroughs, videos, and downloadable exercises. This workbook series utilizes the advantages of modern technology to enhance and accelerate the student's learning experience.

## The Ear-Training Exercises

There are various ear-training exercises provided in the appendix which can be practiced with the teacher or by the student alone. These exercises largely consist of singing drills aimed at sharpening the listening skills of the student. The teacher should first work with the student on these exercises until the student becomes familiar with the procedures. Afterward, the teacher should periodically observe as the student performs them to ensure that the student is maintaining correct practice. The student may discontinue any exercise that can be executed easily.

## The Dictation Exercises

The rhythmic and melodic dictation exercises are designed so that the student can work through them alone using interactive web applications or work through them with the teacher playing the dictation melodies. The teacher can fill in the missing measures with materials of his or her choice or use the materials provided at [www.primotheory.com](http://www.primotheory.com).

## The QR Codes

The QR codes found throughout this series can only be read using a smart mobile device which has a QR code reader app installed. If you don't have a QR code reader and don't know how to get one, follow these instructions:

Step 1: With your mobile device, open your app marketplace (App Store, Google Marketplace, etc.).

Step 2: Search for "QR reader" and download and install any one of the apps available. You can choose between free or paid versions. Do a bit of research to decide which app is best for you. Once installed, it's ready to go.

Step 3: To scan a QR code, activate the app and center the QR code in the viewfinder as if you are going to take a picture of it. Adjust the distance if necessary. Some code readers will scan the code automatically when it's in view.

If you are still unsure what to do, go to the [www.primotheory.com](http://www.primotheory.com) "Help" page or email [info@primopublishing.com](mailto:info@primopublishing.com).

## Online Resources

Throughout the text of this series you will find directions given as follows:

[primotheory.com](http://primotheory.com) → Resources → Level 7 → Page 10

This means to go to the website "[primotheory.com](http://primotheory.com)," where you will be taken to a page containing a "Resources" link. From there, follow the links—click on "Resources," which will take you to a menu with all the volume levels; click on "Level 7," which will take you to a page listing Level 7 resources by page number; finally, click on "Page 10" to find the desired resource. But please note that, while this workbook cannot continue to grow once printed, the resources found online will continue to grow. All added resources will be listed with references to the workbook page numbers.

Be sure to visit [www.primotheory.com](http://www.primotheory.com) to find links to an ever-growing list of supplemental materials for each level.

# Contents

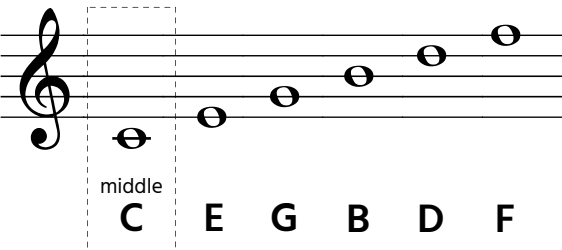
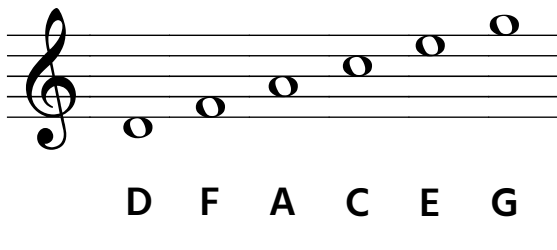
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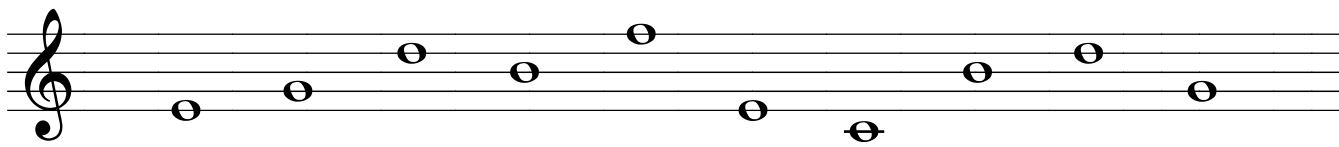
# Section 1 The Treble and Bass Clef

## The Treble Clef

The names of the line and space notes of the treble staff:

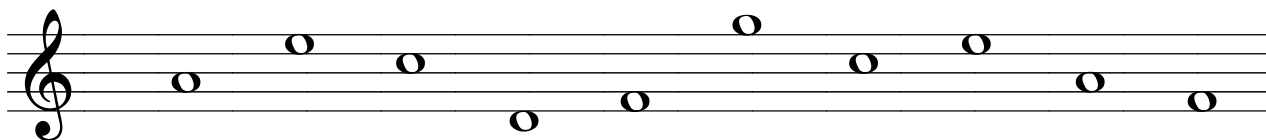
<p><b>Line Notes</b></p>  <p>middle C E G B D F</p>	<p><b>Space Notes</b></p>  <p>D F A C E G</p>
--	---

① Name the line notes.



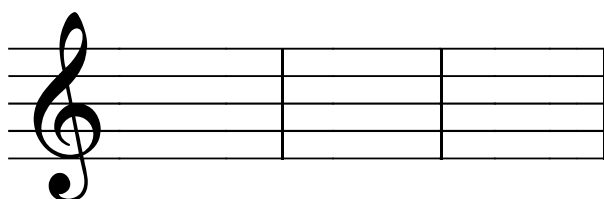
\_\_\_\_\_

② Name the space notes.

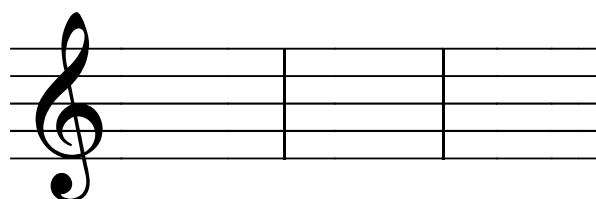


\_\_\_\_\_

③ Draw a **whole note** above each letter name. Use line and space notes as directed.



line notes: **B F E**

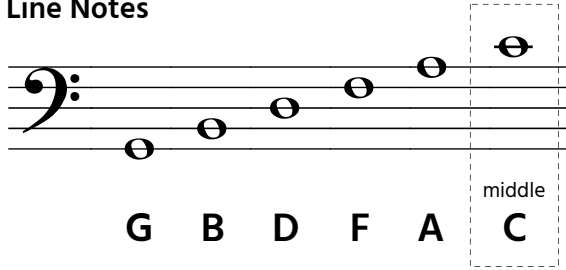


space notes: **A C F**

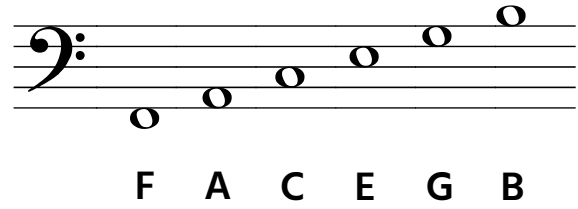
## The Bass Clef

The names of the line and space notes of the bass clef:

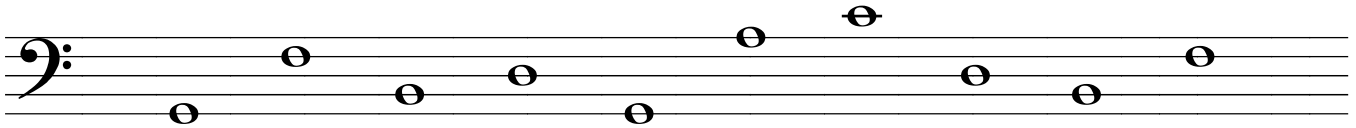
Line Notes



Space Notes

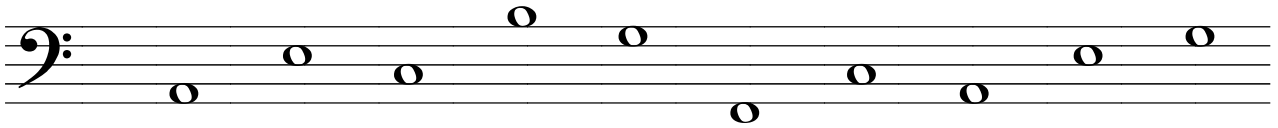


④ Name the line notes.



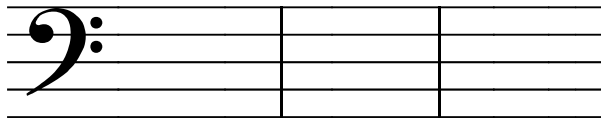
\_\_\_\_\_

⑤ Name the space notes.

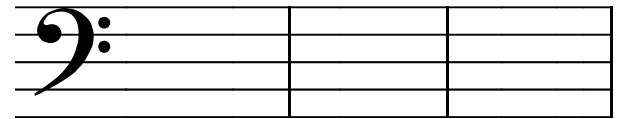


\_\_\_\_\_

⑥ Draw a **whole note** above each letter name. Use line and space notes as directed.

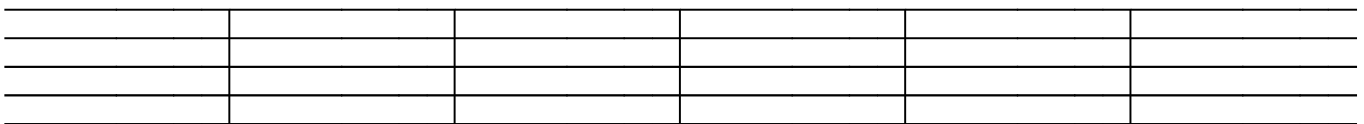


line notes: **G F D**



space notes: **A G C**

⑦ Draw **whole notes** on the lines and spaces indicated.



line 1

space 3

line 2

space 1

line 5

space 4

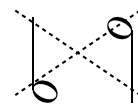
## Section 2 Drawing Notes

### Stem Placement

When a stem goes up, it is placed on the right side of the note head. A down-stem is placed on the left side of the note head.

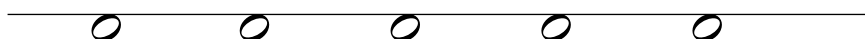


correct



wrong

① Add an up-stem or down-stem to each note head as directed.



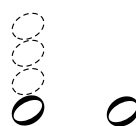
up stem      down stem      up stem      down stem      up stem

### Stem Length

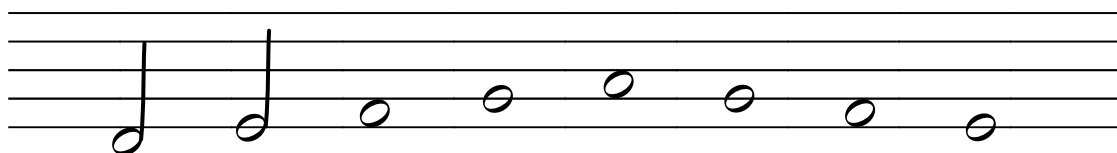
The stem should extend three more lines or spaces from the note head.



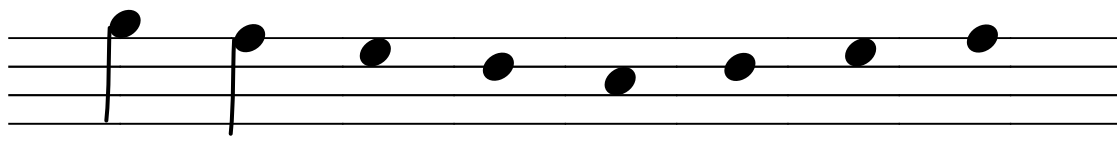
The length of the stem should equal the length of three more note heads.



② Add an up-stem to each note head.



③ Add a down-stem to each note head.



## Stem Direction

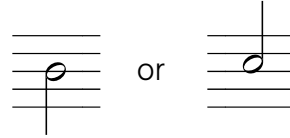
Notes below the middle line  
(line 3) have up-stems:



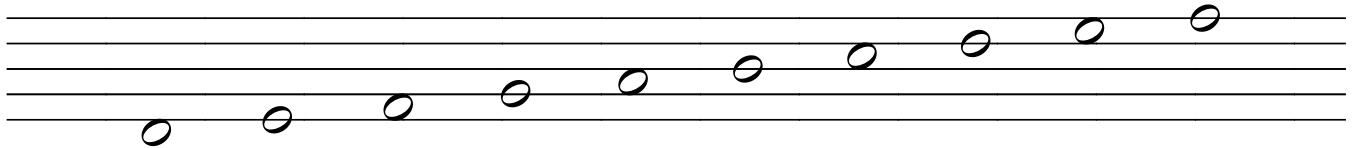
Notes above the middle line  
have down-stems:



Stems of notes on the 3rd line can go up or down.



④ Add a stem to each note head.



## Placement of Dots

For dotted notes, the dot is always placed to the right of the note head.



Study the placement of the dots, especially for the line notes:



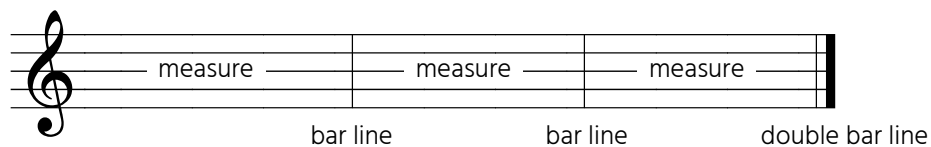
⑤ Add a stem and dot to each note head to create dotted half notes.



Section **3****Rhythm**

**Bar lines** are used to form **measures**.

A **double bar line** is used to mark the end of a piece or section.

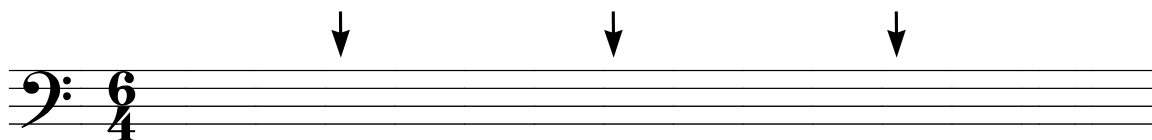


A **time signature** is placed at the beginning of a piece of music, to the right of the clef sign.



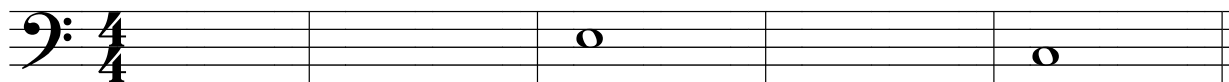
- 4** The top number shows how many beats are in each measure.
- 4** The bottom number **4** means a quarter note (♩) gets one beat.

- ① Draw a **bar line** under each arrow. Draw a **double bar line** at the end of the staff. Complete the statements below.



- a) There are (how many) \_\_\_\_\_ measures on the staff.
- b) There are (how many) \_\_\_\_\_ beats per measure?

- ② Look at the staff below and complete the statements.



- a) There are (how many) \_\_\_\_\_ measures on the staff.
- b) There are (how many) \_\_\_\_\_ beats per measure?
- c) A whole note appears in measures (number) \_\_\_\_\_ and \_\_\_\_\_.



## Note Values

The note values for time signatures with  $\frac{4}{4}$  as the bottom number:

Whole Note



4 beats

Dotted Half Note



3 beats

Half Note



2 beats

Quarter Note



1 beat

- ③ Write the correct **number** of beats each note gets in  $\frac{4}{4}$  time.

= \_\_\_\_ beats

= \_\_\_\_ beat

= \_\_\_\_ beats

= \_\_\_\_ beats

- ④ Write the correct **number** of beats each group of notes get.

+ = \_\_\_\_ beats

+ + = \_\_\_\_ beats

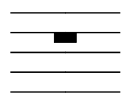
+ = \_\_\_\_ beats

+ + = \_\_\_\_ beats

## Rest Values

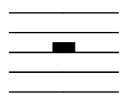
The rest values for the  $\frac{4}{4}$  time signature:

Whole Rest



4 beats

Half Rest



2 beats

Quarter Rest



1 beat

- ⑤ Write the total **number** of beats each group of rests and notes get.

= \_\_\_\_ beats

+ + = \_\_\_\_ beats

= \_\_\_\_ beats

+ + = \_\_\_\_ beats

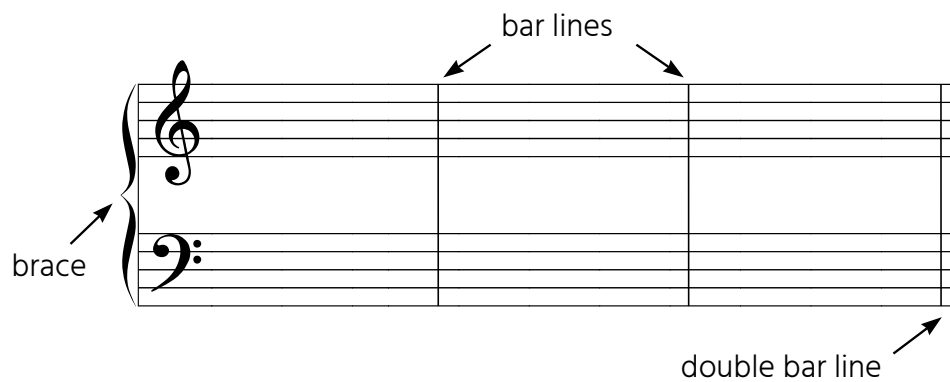
= \_\_\_\_ beat

+ + = \_\_\_\_ beats

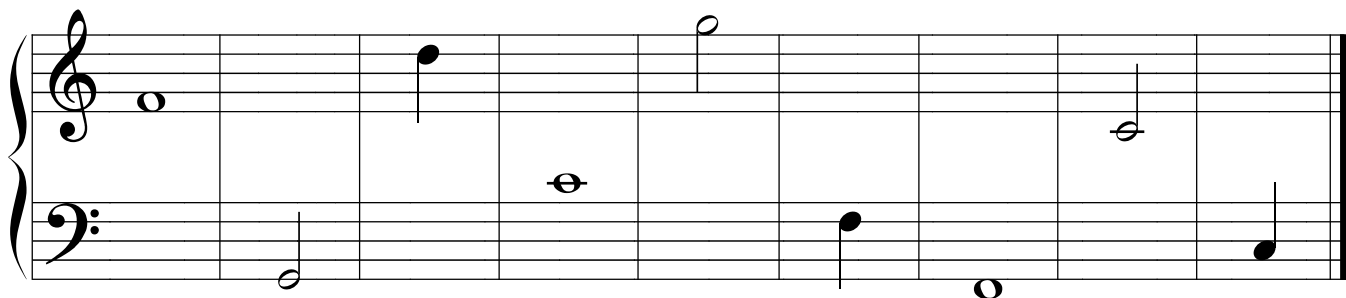
## Section 4 The Grand Staff

### The Grand Staff

The treble and bass staves are joined by a brace to form the **grand staff**.

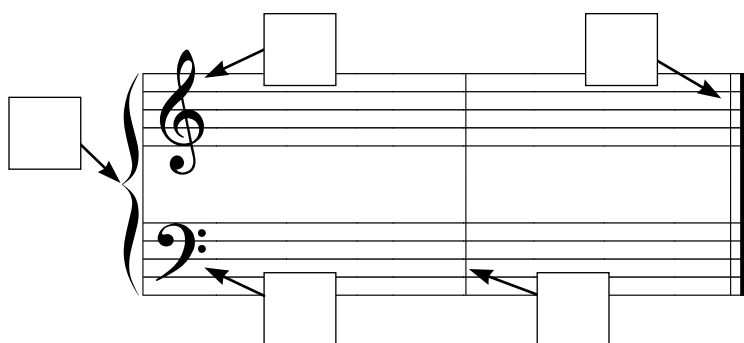


① Name the notes.



\_\_\_\_\_

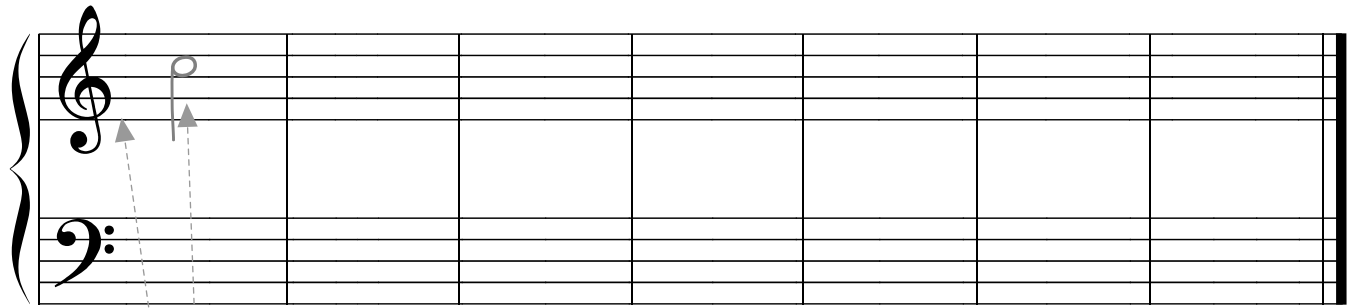
② Write the correct number (from the column on the right) in the boxes.



#### TERMS

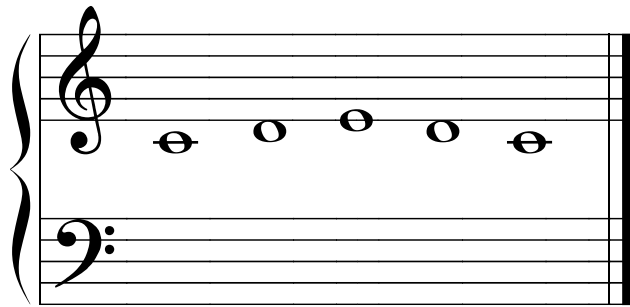
1. treble clef
2. bar line
3. double bar line
4. bass clef
5. brace

③ In each measure, write a **half note** on the correct staff according to the letter name given.

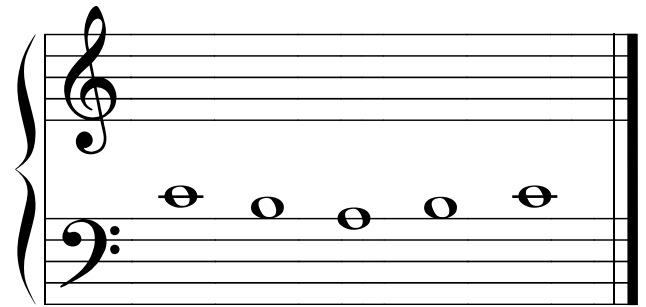


staff:    **C**            **G**            **D**            **A**            **E**            **B**            **F**  
          treble        bass        treble        bass        treble        bass        treble

④ Name the notes.

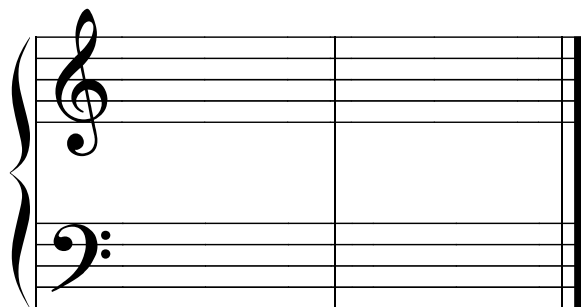


\_\_\_\_\_



\_\_\_\_\_

⑤ Draw a **middle C** on the treble and bass staves. Use whole notes.



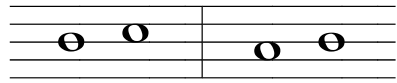
treble staff            bass staff

# Section 5 Intervals

An **interval** is the distance in pitch between two tones.

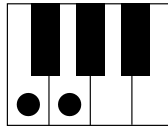
The interval of a **2nd** is the same as a **step**.

A 2nd on the staff:



line to space      space to line

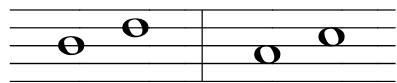
A 2nd on the keyboard:



1 2 keys

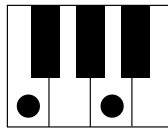
The interval of a **3rd** is the same as a **skip**.

A 3rd on the staff:



line to line      space to space

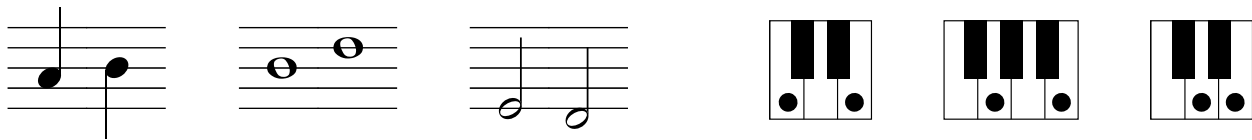
A 3rd on the keyboard:



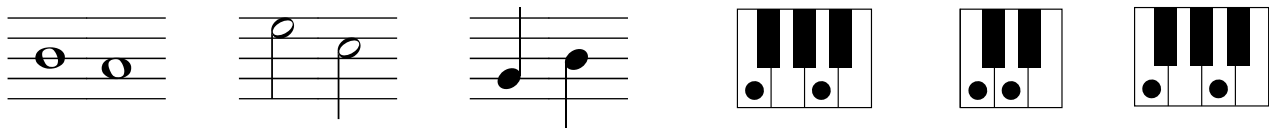
1 2 3 keys

- ① a) A **step** is the same as a (circle one)      **2nd**      **3rd**      **4th**      **5th**  
 b) A **skip** is the same as a (circle one)      **2nd**      **3rd**      **4th**      **5th**

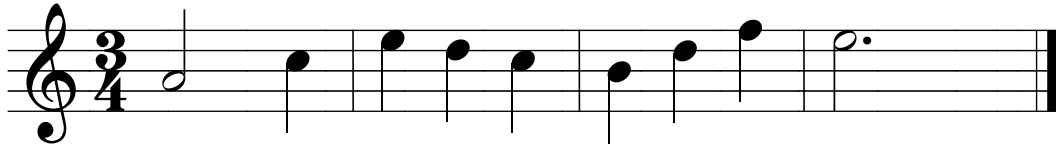
- ② Circle the pairs of notes or keys that are a **2nd** (step) apart.





- ③ Circle the pairs of notes or keys that are a **3rd** (skip) apart.



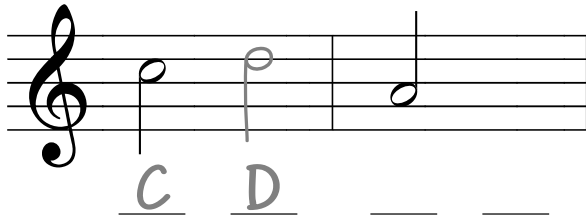
④ Look at the musical example below and answer the questions or complete the statements.



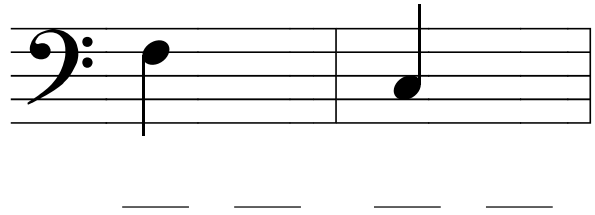
- a) How many beats are in each measure? \_\_\_\_\_
- b) How many measures are there? \_\_\_\_\_
- c) The notes in measure 2 move by **2nd** or **3rd** (circle one).
- d) The notes in measure 2 move **up** or **down**
- e) The notes in measure 3 move by **2nd** or **3rd**
- f) The notes in measure 3 move **up** or **down**
- g) Look at all the measures and draw a  around the **highest note** of all.
- h) Look at all the measures and draw a  around the **lowest note** of all.

⑤ A note is given in each measure: a) Draw another note of the same value (♩, ♪, or ♩.).  
b) Name the notes.

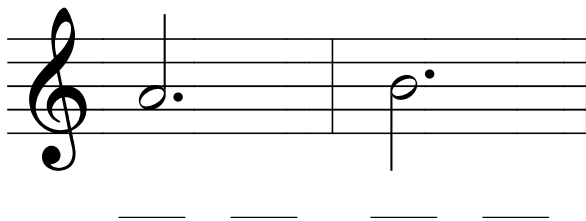
Draw a half note a **2nd UP**.



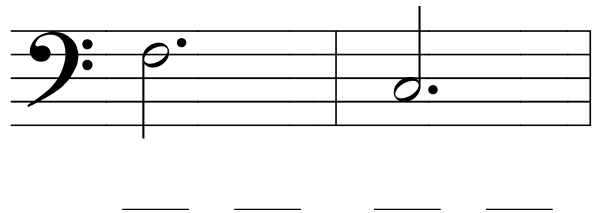
Draw a quarter note a **2nd DOWN**.



Draw a dotted half note a **3rd UP**.



Draw a dotted half note a **3rd DOWN**.



## Section 6

## Rhythm

The **whole rest** is used to indicate silence for a full measure, regardless of the time signature.



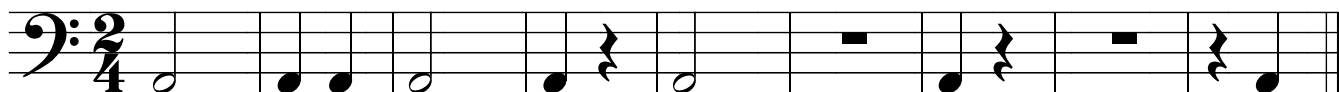
count: 1 2 3



count: 1 2

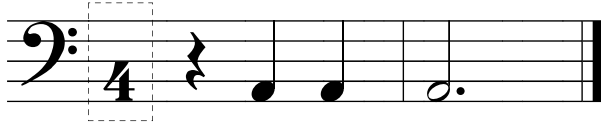
## Rhythm Exercises

① Write the counts of the measure under the notes. Clap the rhythms as you count aloud.

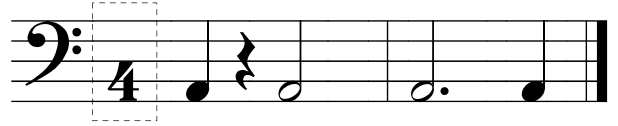
Notes and Rests in  $\frac{2}{4}$  TimeNotes and Rests in  $\frac{3}{4}$  TimeNotes and Rests in  $\frac{4}{4}$  Time

② Write the correct top number for each time signature.

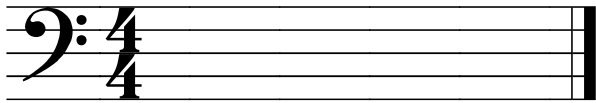
a)



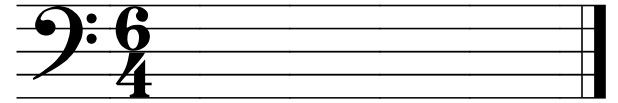
b)



③ Write exactly enough of each type of note to fill one measure. Use any line or space.



half note



dotted half note

④ Draw **bar lines** where they are needed.



⑤ Write the counts of the measure below the notes and rests.

Clap the rhythms as you count aloud.

a)



b)

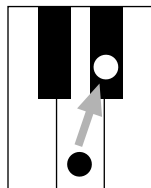


## Section 7

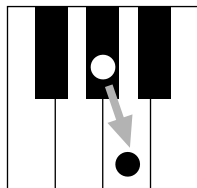
## Accidentals

## Half Steps

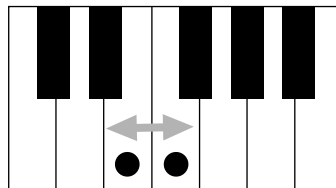
On the keyboard, a **half step** is the distance from one key to the very next key.



white to black

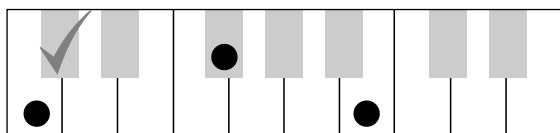


black to white

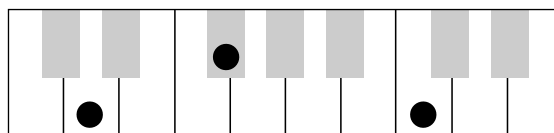


white to white

- ① a) Draw a ✓ on the key one **half step UP** from each marked key.

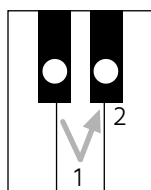


- b) Draw a ✓ on the key one **half step DOWN** from each marked key.

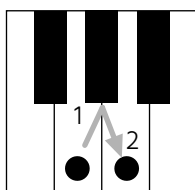


## Whole Steps

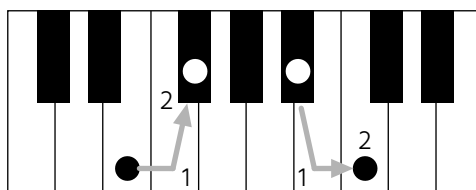
A **whole step** is two half steps in length. On the keyboard, count two half steps from the starting note.



black to black

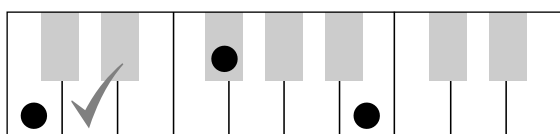


white to white

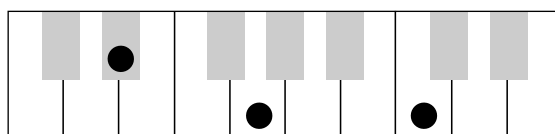


white and black keys

- ② a) Draw a ✓ on the key one **whole step UP** from each marked key.



- b) Draw a ✓ on the key one **whole step DOWN** from each marked key.

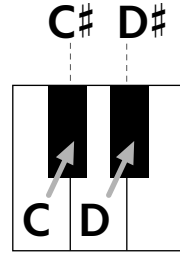




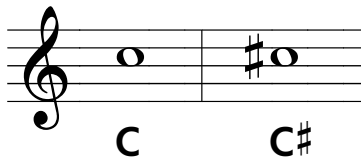
The pitch of notes can be altered by using a **sharp sign** (#) or **flat sign** (b).  
 Sharp signs and flat signs are called **accidentals**.

**Sharp Sign** # A sharp sign **raises** the pitch of a note by **one half step**.

On the keyboard, a sharped note is played on the very next key **to the right**.



If a C is sharped, it is called "C-sharp" (written as "C#").

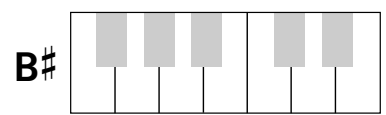
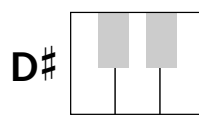
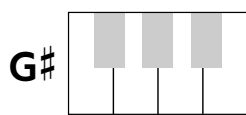
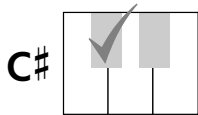


This is how a sharp sign is used on the staff.

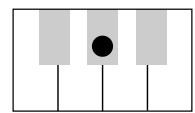
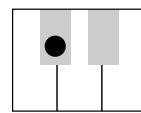
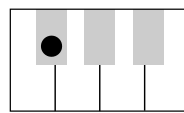
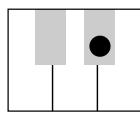
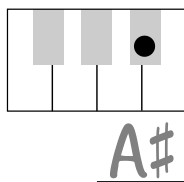


The center of the sharp sign must be aligned with the note head.

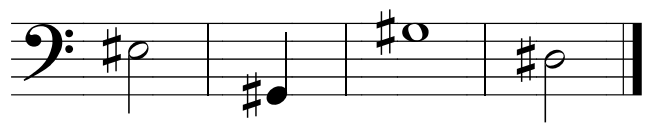
③ On each keyboard draw a ✓ on the key that is named.



④ Use sharps to name the keys marked with dots.

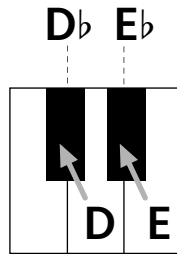


⑤ Name the sharped notes.

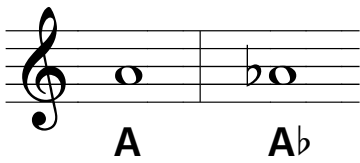


**Flat Sign**  $\flat$  A flat sign **lowers** the pitch of a note by **one half step**.

On the keyboard, a flatted note is played on the very next key **to the left**.



If an A is flatted, it is called "A-flat" (written as "Ab").

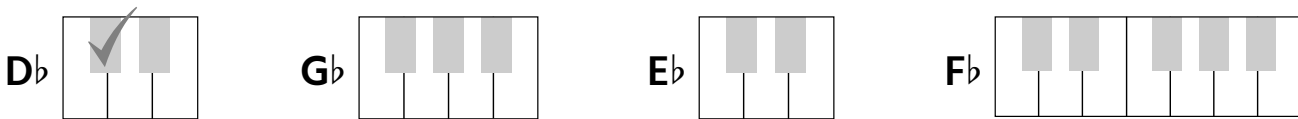


This is how a flat sign is used on the staff.

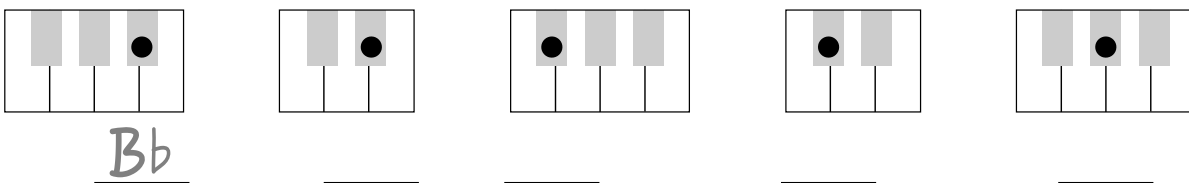


The center of the flat sign must be aligned with the note head.

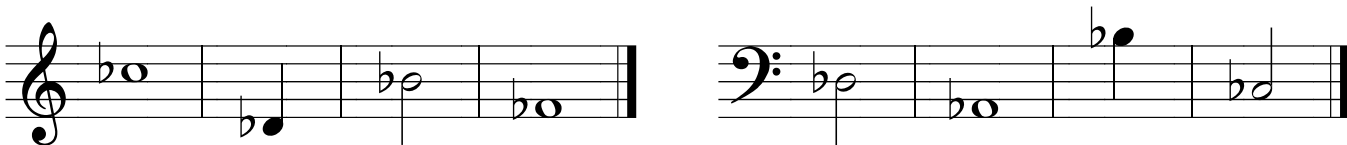
⑥ On each keyboard draw a ✓ on the key that is named.



⑦ Use flats to name the keys marked with dots.



⑧ Name the flatted notes.



\_\_\_\_\_

### Rules for Using Accidentals

When a sharp or flat occurs before a note, keep in mind a few rules:

1. The sharp or flat sign remains in effect for the remainder of the measure in which it occurs. The bar line cancels the sharp or flat sign.

sharped notes

NOT sharped

C# C# C# C C C

bar line cancels sharp sign

2. Only the line or space where the sharp or flat sign occurs is affected.

sharped notes

C# B C# D C# B

NOT sharped

3. A **natural sign** (♮) cancels a sharp or flat sign.

sharped notes

C# C# C# C C C

NOT sharped



# The Tonic

The tone that begins the scale is called the **tonic** or **keynote**.

The tonic names the scale.

C Major scale

A musical staff in treble clef showing the C Major scale. The notes are C, D, E, F, G, A, B, C. Above the staff, scale degrees are numbered 1 through 8 (1). A dashed box around the first note (C) is labeled 'tonic'. Another dashed box around the eighth note (C) is labeled '(tonic)'.

Each tone of a scale is called a **scale degree**. In the major scale, there is a half step between scale degrees 3 and 4 and scale degrees 7 and 8.

scale degree: 1 2 3 4 5 6 7 8 (1)

A musical staff in treble clef showing the C Major scale. The notes are C, D, E, F, G, A, B, C. Above the staff, scale degrees are numbered 1 through 8 (1). Dashed boxes highlight the intervals between degrees 3 and 4 (E-F) and between degrees 7 and 8 (B-C), both labeled 'half step'.

② For each major scale:

- a) Draw a **slur** connecting the notes that are a half step apart.\*
- b) Draw the **tonic note** (keynote) in the last measure. Use a whole note.

C Major

A musical staff in bass clef showing the C Major scale notes: C, D, E, F, G, A, B, C. The staff is empty for student completion.

F Major

A musical staff in treble clef showing the F Major scale notes: F, G, A, Bb, C, D, E, F. The staff is empty for student completion.

G Major

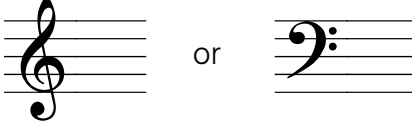
A musical staff in bass clef showing the G Major scale notes: G, A, B, C, D, E, F#, G. The staff is empty for student completion.

\*A **slur** is a curved line that connects two or more notes of different pitches (see p. 30).

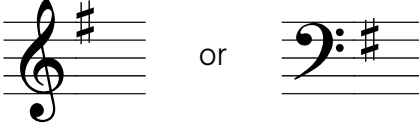
## The Major Key Signature

A **key signature** is the group of sharps or flats placed to the right of the clef sign on a staff. A key signature identifies those notes that are to be sharped or flatted in a piece of music.

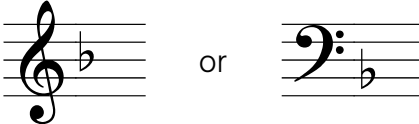
The key of **C Major** has no sharps or flats.



The key of **G Major** has one sharp, F#.

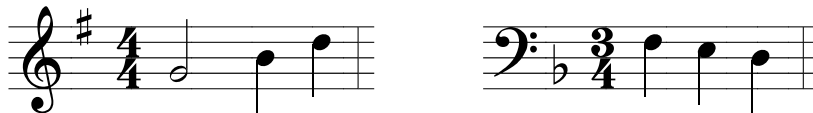


The key of **F Major** has one flat, Bb.



**Remember:** There is a difference between a key signature and a time signature.

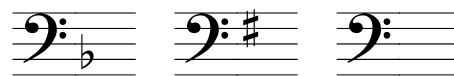
③ Circle the key signatures in the following musical examples.



④ Circle the **F Major** key signature.



⑤ Circle the **G Major** key signature.

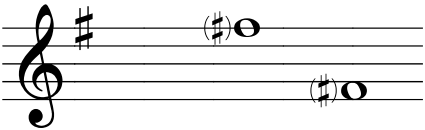


⑥ Which key signature has no sharps or flats? \_\_\_\_\_ Major

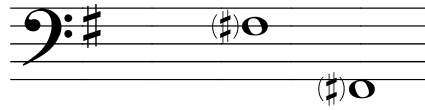
⑦ Draw a ○ around the key signature.  
Draw a △ around the time signature.



In the key of G major, all F's are sharped, even those F's that appear on a line or space different than that of the sharp found in the key signature.

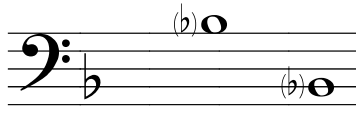


The G major key signature      Both F's are sharped



Both F's are sharped

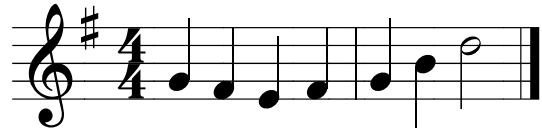
The same applies to the key of F major—all B's are flat.



Both B's are flatted

The F major key signature

⑧ Circle the note or notes that are to be sharped in each example. **Notice the clef signs!**

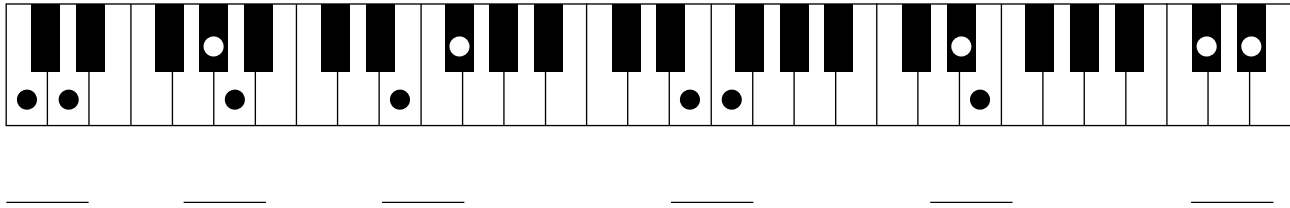


⑨ Circle the note or notes that are to be flatted in each example.



# REVIEW: Sections 7 and 8

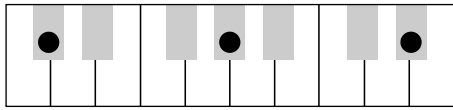
- ① There are pairs of keys marked with dots on the keyboard below.  
Write **H** if the pair is a half step apart. Write **W** if the pair is a whole step apart.



- ② Circle the correct signs:
- |         |   |   |   |
|---------|---|---|---|
| Sharp   | b | ♯ | ♯ |
| Flat    | b | ♯ | ♯ |
| Natural | b | ♯ | ♯ |

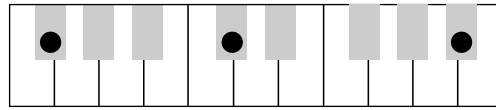
- ③ Name the keys marked with dots. Use sharps or flats as indicated.

Use **sharps**



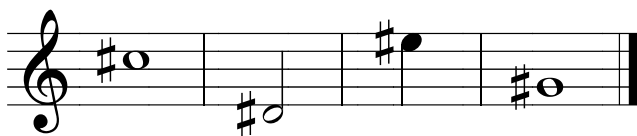
\_\_\_\_\_

Use **flats**



\_\_\_\_\_

- ④ Name the notes.

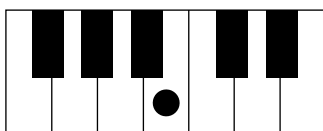
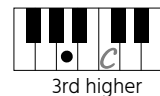


\_\_\_\_\_

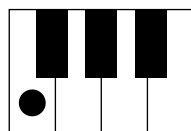


\_\_\_\_\_

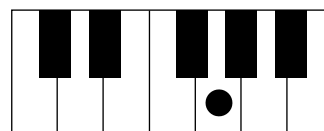
- ⑤ Name the key at the correct distance from each key marked with a dot. Example:



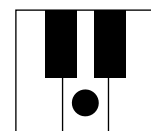
3rd higher



2nd higher



3rd lower

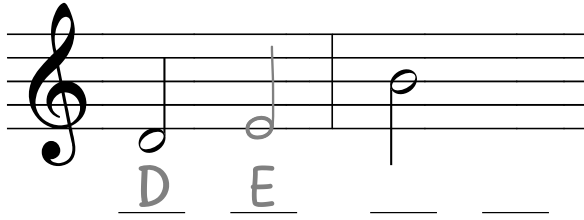


2nd lower



- ⑥ A note is given in each measure: a) Draw another note of the same value (♩, ♪, or ♩.).  
b) Name the notes.

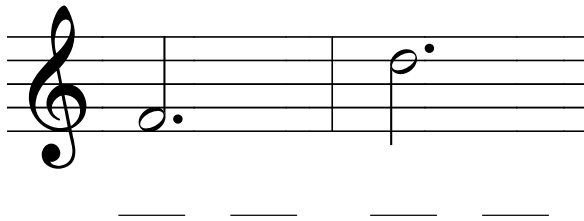
Draw a half note a **2nd UP**.



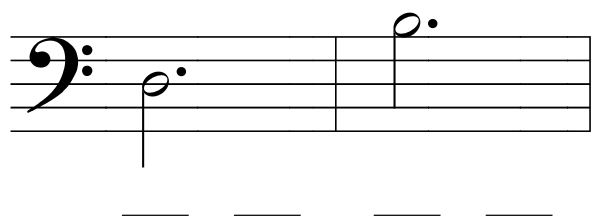
Draw a quarter note a **2nd DOWN**.



Draw a dotted half note a **3rd UP**.



Draw a dotted half note a **3rd DOWN**.



- ⑦ Draw a line connecting the key names (in the boxes) to the correct key signatures.  
Each box should connect to a key signature on the right and left.



F Major



G Major



C Major



- ⑧ The notes of the **G Major scale** are named below:  
a) Print the whole step and half step pattern on the lines between the letters.  
b) Write **W** (whole step) or **H** (half step) on each blank.  
c) Draw a **slur** connecting the letters that are a half step apart.

**G** \_\_\_ **A** \_\_\_ **B** \_\_\_ **C** \_\_\_ **D** \_\_\_ **E** \_\_\_ **F#** \_\_\_ **G**

## Section 9

## Rhythm Review

## Rhythm Exercises

① Write the counts of the measure under the notes. Clap the rhythms as you count aloud.

a)



b)



c)



d)



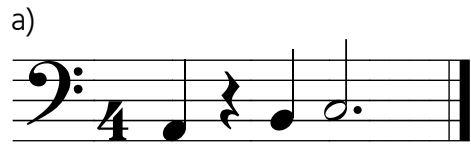

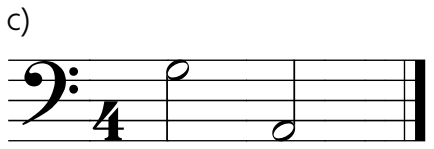
e)



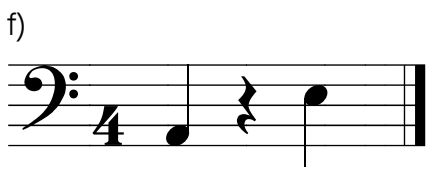


f)

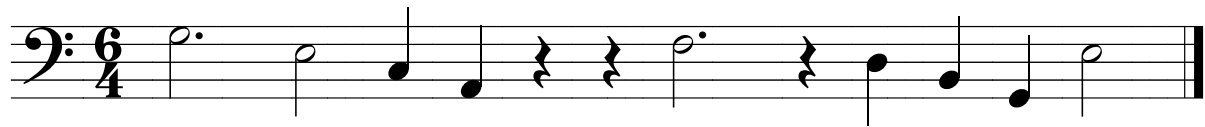


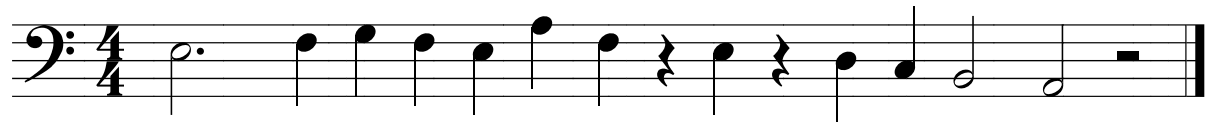
② Write the correct **top number** for each time signature.

a)  b)  c) 

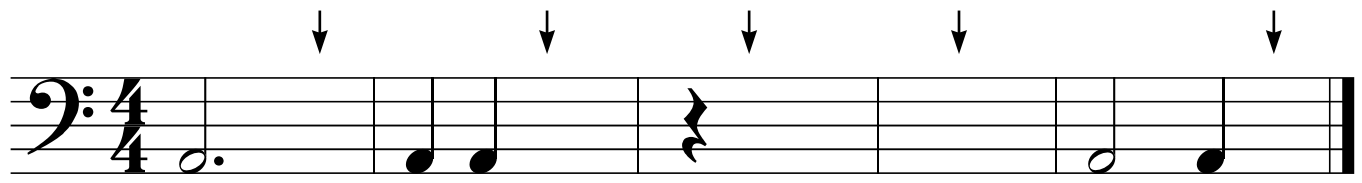
d)  e)  f) 

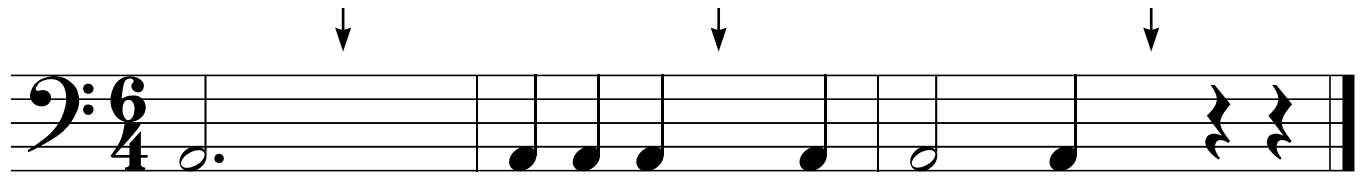
③ Draw **bar lines** where they are needed.

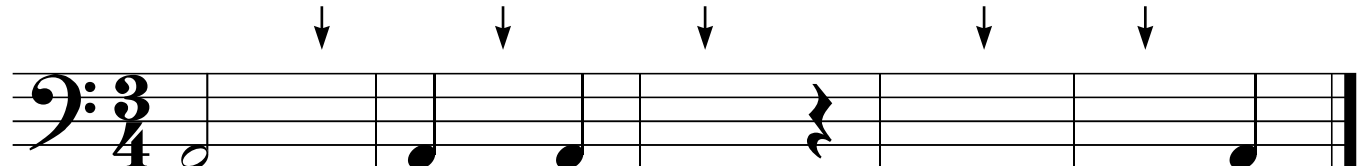




④ Under each arrow, draw the **one note** that completes the measure.



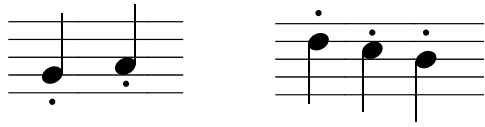






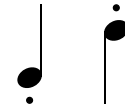
## Staccato

The term **staccato** is used to describe notes performed in a disconnected manner.

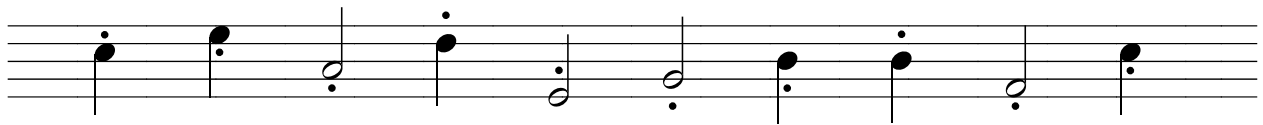


The staccato dot will always be placed in a space.

The dot will always appear above or below the note head, on the opposite side of the stem.



- ④ Some of the staccato dots on the staff below are placed incorrectly. Draw an **X** across the notes with incorrectly placed staccato dots.



A staccato dot should not be confused with the dot of a dotted note.

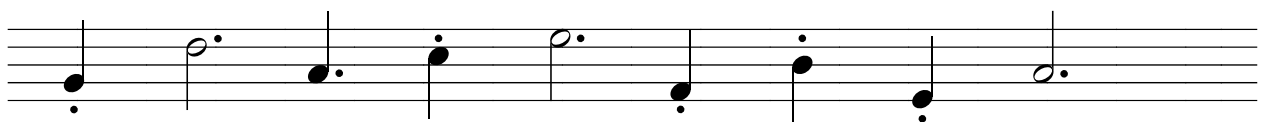


**Staccato** note dots are placed directly over or under the note head.



**Dotted half note** dots are placed to the right the note head.

- ⑤ The staff below contains **dotted** notes and **staccato** notes. Write **D** for dotted notes or **S** for staccato notes.



\_\_\_\_\_

## The Tie

A **tie** is a curved line that connects two adjacent notes of the same pitch.

The first note is played and the second is held and adds its value to the length of the first note.

4 beats + 4 beats = the tone is held for a total of 8 counts

- ⑥ For each example, write the total number of beats that the tied note is held.

\_\_\_\_\_ beats                  \_\_\_\_\_ beats                  \_\_\_\_\_ beats

## The Slur

A **slur** is a curved line that connects two or more notes of different pitches.

A slur indicates that the music is to be performed **legato**, which means to play smoothly with no break between the notes within the slur.

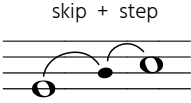
- ⑦ Each example below contains **slurred** notes or **tied** notes.

Write **S** for slurred notes or **T** for tied notes.

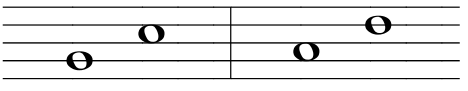
\_\_\_\_\_                  \_\_\_\_\_                  \_\_\_\_\_                  \_\_\_\_\_                  \_\_\_\_\_

# Section 11 Intervals: 4ths and 5ths

The interval of a **4th** is a **skip plus a step**.

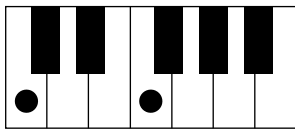


A 4th on the staff:



line to space      space to line

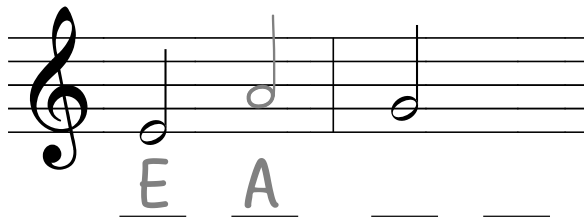
A 4th on the keyboard:



1 2 3 4 keys

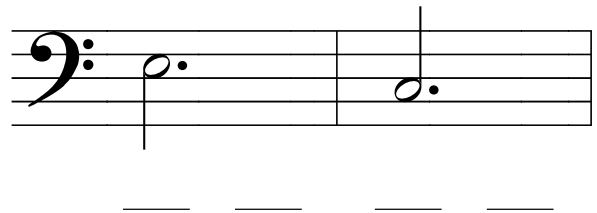
- ① A note is given in each measure: a) Draw another note of the same value (♩, ♪, or ♩.).  
b) Name the notes.

Draw a half note a 4th up.



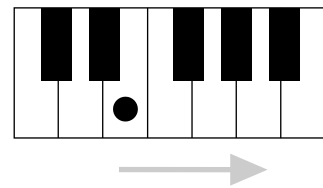
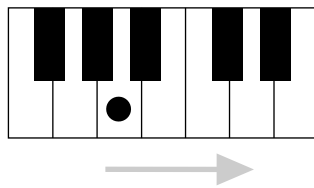
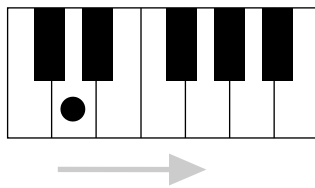
E    A    \_    \_

Draw a dotted half note a 4th up.

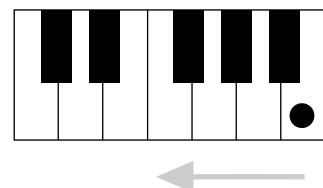
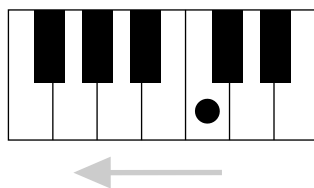
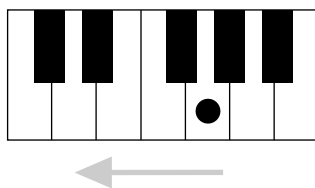


\_    \_    \_    \_

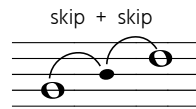
- ② Name the key a 4th up from each key marked with a dot. Example:



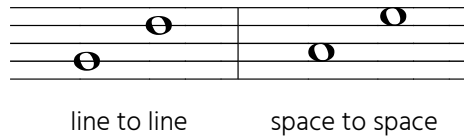
- ③ Name the key a 4th down from each key marked with a dot.



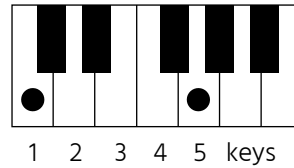
The interval of a **5th** is **two skips**.



A 5th on the staff:

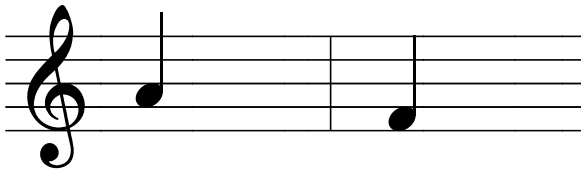


A 5th on the keyboard:



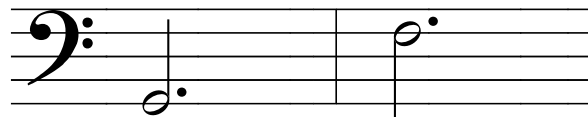
- ④ A note is given in each measure: a) Draw another note of the same value (♩, ♪, or ♩.).  
b) Name the notes.

Draw a quarter note a 5th up.



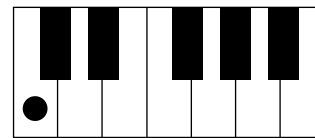
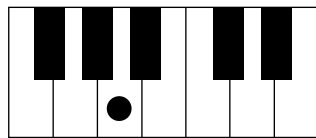
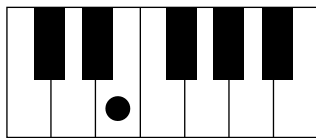
\_\_\_\_\_

Draw a dotted half note a 5th up.

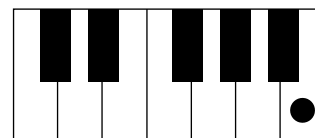
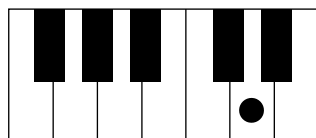
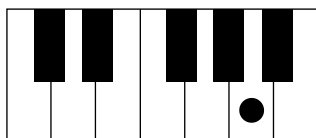


\_\_\_\_\_

- ⑤ Name the key a 5th up from each key marked with a dot. Example:



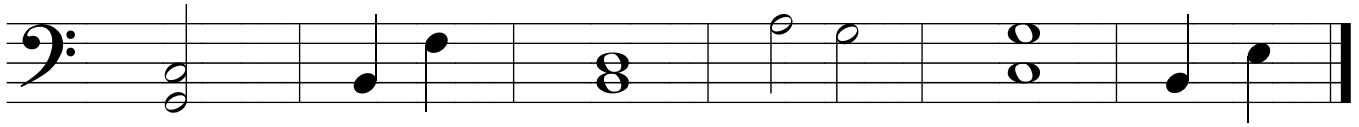
- ⑥ Name the key a 5th down from each key marked with a dot.





## Interval and Key Signature Review

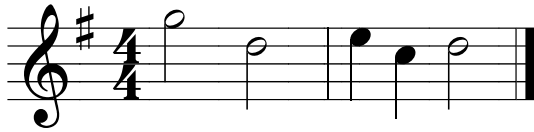
⑦ Identify the intervals (2nd, 3rd, 4th, or 5th).



\_\_\_\_\_

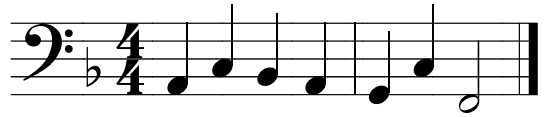
⑧ For each musical example: a) Name the major key as indicated by the key signature. Use a capital letter.  
b) Circle the notes that move as described.

Key: \_\_\_\_\_ Major



Up a 2nd, down a 3rd.

Key: \_\_\_\_\_ Major



Up a 4th, down a 5th.

Key: \_\_\_\_\_ Major



Down a 3rd, up a 4th.

Key: \_\_\_\_\_ Major



Down a 5th, up a 4th.

⑨ For each musical example: a) Name the major key as indicated by the key signature  
b) Circle the notes that are to be sharped or flatted.

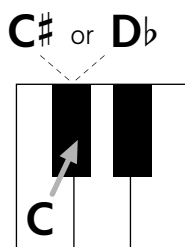


## Section 12 Half and Whole Steps

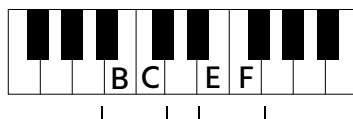
### Spelling Half Steps

When spelling half steps using sharps and flats, there is always more than one way to spell the tones.

For example, the black key that is a half step up from C can be spelled "C#" or "D $\flat$ ." Both spellings are correct.



Notice the pairs of white keys that are a half step apart.



### Half Steps Going Up

① Complete the following statements.

One half step up from **A** is \_\_\_\_\_.

One half step up from **F#** is \_\_\_\_\_.

One half step up from **C** is \_\_\_\_\_.

One half step up from **G#** is \_\_\_\_\_.

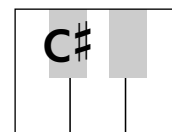
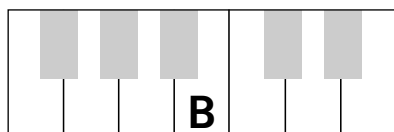
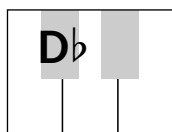
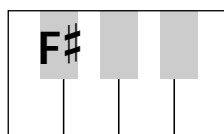
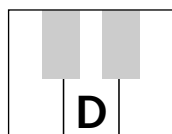
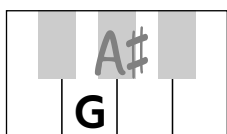
One half step up from **B** is \_\_\_\_\_.

One half step up from **D $\flat$**  is \_\_\_\_\_.

One half step up from **E** is \_\_\_\_\_.

One half step up from **A $\flat$**  is \_\_\_\_\_.

② Name the key one half step **up** from each labeled key. Write the letter name on the key.



**Half Steps Going Down**

③ Complete the following statements.

One half step down from **A** is \_\_\_\_\_.

One half step down from **F#** is \_\_\_\_\_.

One half step down from **C** is \_\_\_\_\_.

One half step down from **G#** is \_\_\_\_\_.

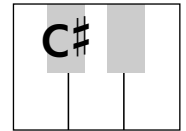
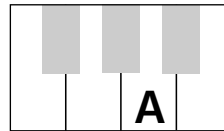
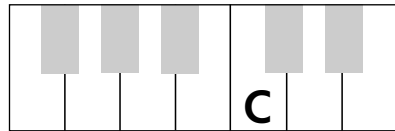
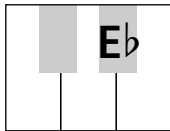
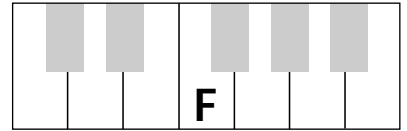
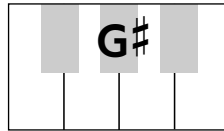
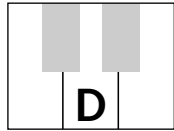
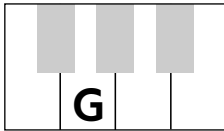
One half step down from **B** is \_\_\_\_\_.

One half step down from **Db** is \_\_\_\_\_.

One half step down from **F** is \_\_\_\_\_.

One half step down from **Ab** is \_\_\_\_\_.

④ Name the key one half step **down** from each labeled key. Write the letter name on the key.



⑤ There is a pair of notes in each measure below.

Write **H** on the blank under the pairs of notes that form a half step.

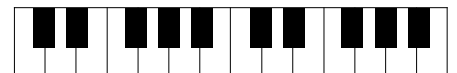
If the notes do not form a half step, write **X** on the blank.



\_\_\_\_\_

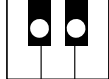


\_\_\_\_\_



## Spelling Whole Steps

When spelling whole steps, be sure to use neighboring letter names.

These two black keys  can be spelled a number of different ways:

- D $\flat$  E $\flat$**  **The best spelling**—D and E are neighboring letters.
- or **D $\flat$  D $\sharp$**  Avoid spelling a step using the same letter.
- or **C $\sharp$  E $\flat$**  Avoid spelling a step using letters that are a skip apart: C $\sharp$ –(D)–E $\flat$ .

- ⑥ There are two possible spellings from each starting letter.

Circle the spelling that best represents a whole step **higher**.

One whole step up from **B** is: **C $\sharp$**  or **D $\flat$**  (circle one)

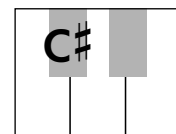
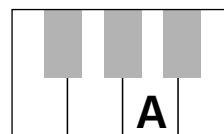
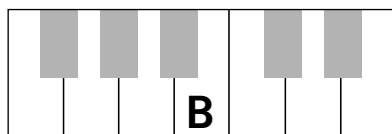
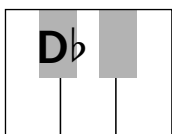
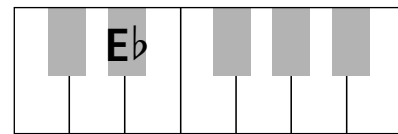
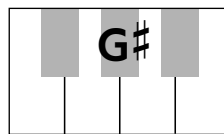
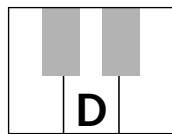
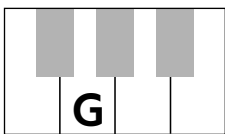
One whole step up from **F $\sharp$**  is: **G $\sharp$**  or **A $\flat$**

One whole step up from **G $\sharp$**  is: **A $\sharp$**  or **B $\flat$**

One whole step up from **A $\flat$**  is: **A $\sharp$**  or **B $\flat$**

One whole step up from **B $\flat$**  is: **B $\sharp$**  or **C**

- ⑦ Name the key one whole step **up** from each labeled key. Write the letter name on the key.



- ⑧ From each starting letter there are two possible spellings.  
Circle the spelling that best represents a whole step **lower**.

One whole step down from **C** is: **A#** or **Bb** (circle one)

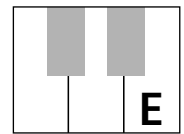
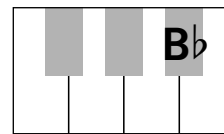
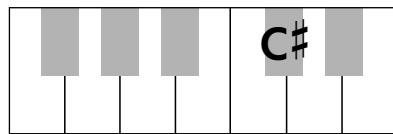
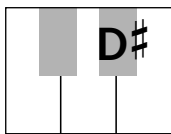
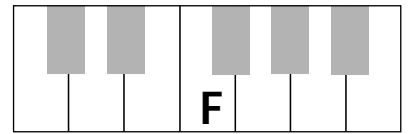
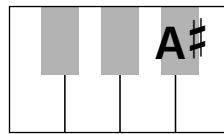
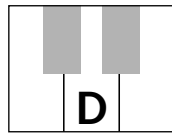
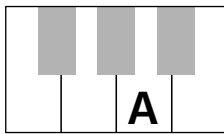
One whole step down from **F#** is: **E** or **Fb**

One whole step down from **G#** is: **F#** or **Gb**

One whole step down from **Ab** is: **F#** or **Gb**

One whole step down from **Eb** is: **C#** or **Db**

- ⑨ Name the key one whole step **down** from each labeled key. Write the letter name on the key.



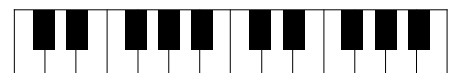
- ⑩ There is a pair of notes in each measure below.  
Write **H** on the blank under the pairs of notes that form a whole step.  
If the notes do not form a whole step, write **X** on the blank.



\_\_\_\_\_



\_\_\_\_\_



## Challenge: Music Analysis

① Study the musical example below and answer the questions or complete the statements.

- How many beats are in each measure? \_\_\_\_\_
- How many measures are there? \_\_\_\_\_
- The interval between these two notes is a **half step** or **whole step** (circle one)
- In measure 2, how many notes are to be sharped? \_\_\_\_\_
- The interval between these two notes is a **half step** or **whole step**
- Name the four quarter notes found in measure 4: C# \_\_\_\_\_
- How many **ties** are there in the entire musical example? \_\_\_\_\_

② Study the musical example below and answer the questions or complete the statements.

- How many beats are in each measure? \_\_\_\_\_
- These notes are **staccato notes** or **dotted notes** (circle one)
- These notes should sound **disconnected** or **smooth**
- The beginning of this musical example should sound **soft** or **loud**
- Measure 4 to the end should sound **moderately soft** or **moderately loud**
- How many **slurs** are there in the entire musical example? \_\_\_\_\_

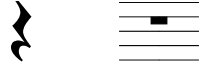
Section **13**

**Level 3 Review**

**Terms and Symbols**

① For each term, there are two choices. Circle the symbol that matches the term.

Quarter Rest



Bar Line



Forte



Double Bar Line



Middle C



Mezzo Piano



Dotted Half Note



Whole Rest



Flat Sign



Pianissimo



Measure



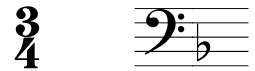
Sharp Sign



Half Note



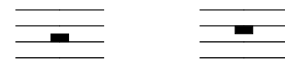
Key Signature



Mezzo Forte



Half Rest



Natural Sign



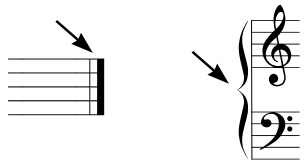
Middle C



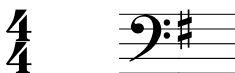
Whole Note



Brace



Time Signature



Quarter Note



Piano

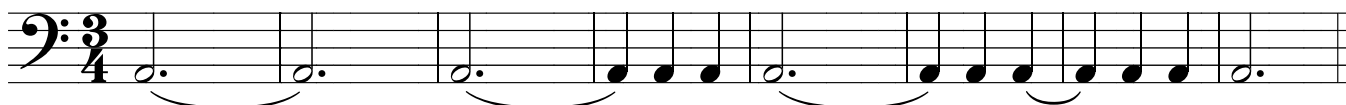
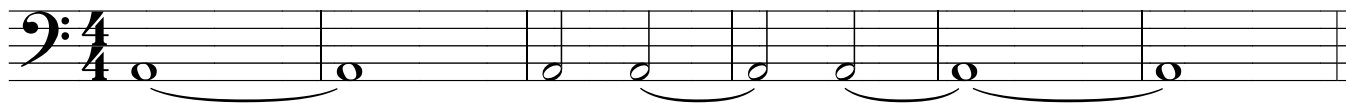


Fortissimo



## Rhythm

- ② Clap the rhythms as you count aloud. Be sure to observe the **ties**.  
Repeat each exercise until you can clap and count at a steady pace.



- ③ For each example: a) Write the correct top number for each time signature.  
b) Indicate if the curved line is a slur or a tie.

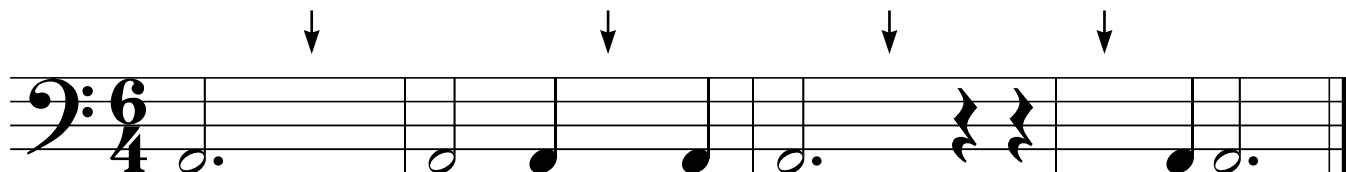


Slur or tie? \_\_\_\_\_

- ④ Draw bar lines where they are needed.



- ⑤ Under each arrow, draw the **one note** that completes the measure.





## Grand Staff

⑥ In each measure, write a **half note** on the correct staff according to the letter name given.

**C**      **F**      **B**      **E**      **A**      **D**      **G**  
 staff:    treble      bass      treble      bass      treble      bass      treble

⑦ Draw a **middle C** on the treble and bass staves. Use whole notes.

treble staff      bass staff

## Intervals

⑧ There are pairs of keys marked with dots on the keyboard below. Write **H** if the pair is a half step apart. Write **W** if the pair is a whole step apart.

\_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

⑨ **Half Steps:** Write the correct letter name on each blank.

A half step up from **A** is \_\_\_\_\_.

A half step down from **E** is \_\_\_\_\_.

A half step up from **B<sup>b</sup>** is \_\_\_\_\_.

A half step down from **F<sup>#</sup>** is \_\_\_\_\_.

⑩ **Whole Steps:** Write the correct letter name on each blank.

(Remember: use neighboring letter names!)

A whole step up from **A** is \_\_\_\_\_.

A whole step down from **E $\flat$**  is \_\_\_\_\_.

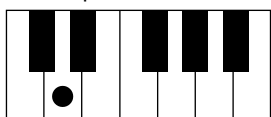
A whole step up from **E** is \_\_\_\_\_.

A whole step down from **C $\sharp$**  is \_\_\_\_\_.

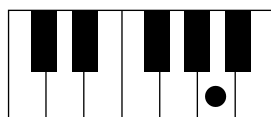
⑪ Name the key at the correct distance from each key marked with a dot. Example:



**2nd up**



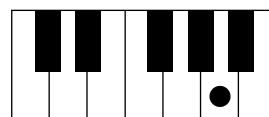
**2nd down**



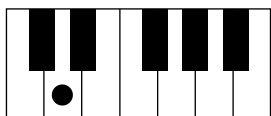
**3rd up**



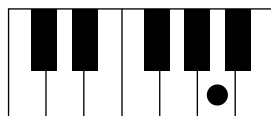
**3rd down**



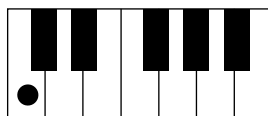
**4th up**



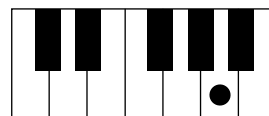
**4th down**



**5th up**



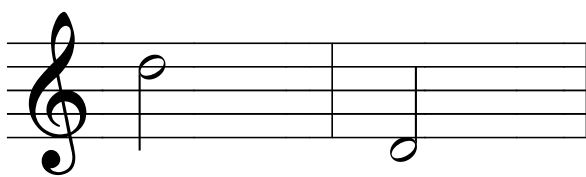
**5th down**



⑫ A note is given in each measure: a) Draw another note of the same value (♩, ♪, or ♩.).

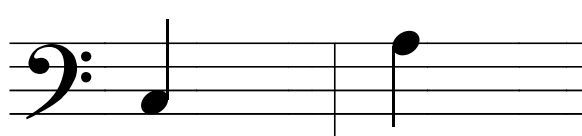
b) Name the notes.

Draw a half note a **2nd up**.



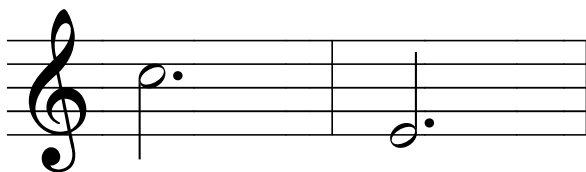
\_\_\_\_\_

Draw a quarter note a **3rd up**.



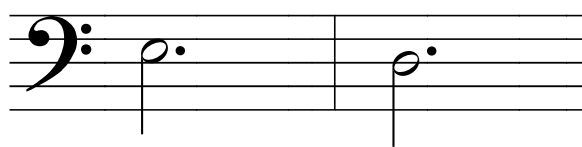
\_\_\_\_\_

Draw a dotted half note a **4th up**.



\_\_\_\_\_

Draw a dotted half note a **5th up**.



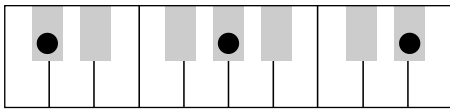
\_\_\_\_\_

## Accidentals

- ⑬ Circle the correct signs:
- |         |   |   |   |
|---------|---|---|---|
| Sharp   | b | ♯ | ♮ |
| Flat    | b | ♯ | ♮ |
| Natural | b | ♯ | ♮ |

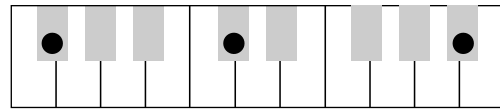
- ⑭ Name the keys marked with dots. Use sharps or flats as indicated.

Use **sharps**



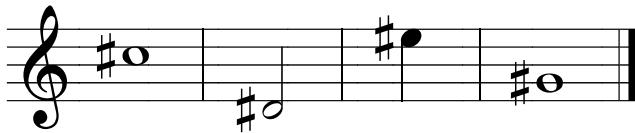
\_\_\_\_\_

Use **flats**



\_\_\_\_\_

- ⑮ Name the notes.



\_\_\_\_\_



\_\_\_\_\_

- ⑯ In the musical example below, circle only the notes that are to be sharped.



## Major Scales

- ⑰ The first scale degree, the tone that names the scale, is called the \_\_\_\_\_ or \_\_\_\_\_.

- ⑱ Finish the whole step and half step pattern for the major scale.

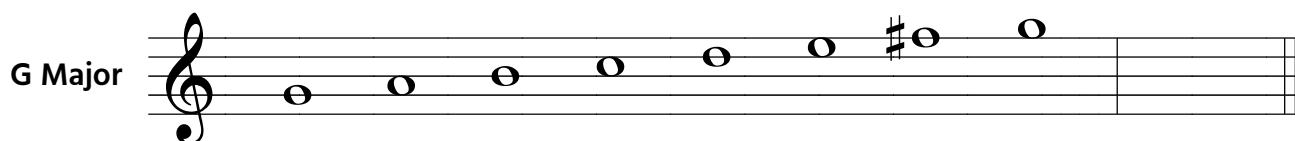
Write **W** (whole step) or **H** (half step).

W \_\_\_\_\_ H

- ⑱ The notes of the F Major scale are named below:  
Print the whole step and half step pattern on the lines between the letters.  
Write **W** (whole step) or **H** (half step) on each blank.

**F** \_\_\_ **G** \_\_\_ **A** \_\_\_ **B $\flat$**  \_\_\_ **C** \_\_\_ **D** \_\_\_ **E** \_\_\_ **F**

- ⑳ For the G major scale: a) Draw a **slur** connecting the notes that are a half step apart.  
b) Draw the **tonic note** (keynote) in the last measure. Use a whole note.



## Key Signatures

- ㉑ For each example: a) Name the major key. Use a capital letter.  
b) Circle the notes that are to be sharpened or flatted.

Key: \_\_\_\_\_ Major

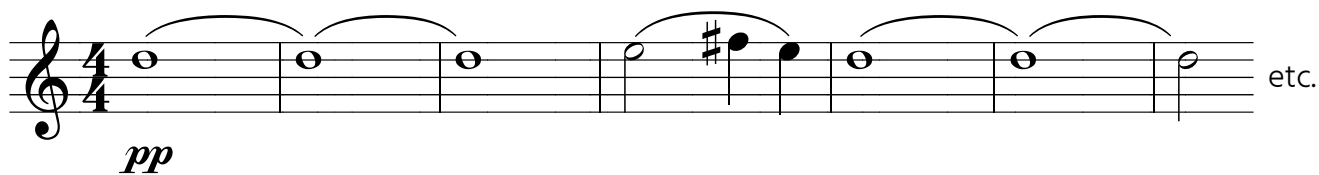


Key: \_\_\_\_\_ Major



## Musical Symbols

- ㉒ Study the musical example below and answer the questions or complete the statements.



- (circle one)
- a) The sign ***pp*** means that this example is to be played **very softly** **softly** **loudly**
- b) The tone (D) that is played in the first measure should be held for \_\_\_\_\_ counts.  
(how many)
- c) Is the curved line in measure 4 a slur or a tie? \_\_\_\_\_

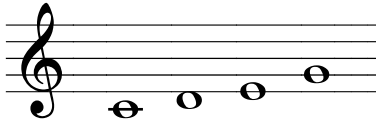
# APPENDIX I

## Ear-Training Exercises

### Scale Degrees 1, 2, 3 and 5

The exercises in this section can be practiced by the student alone or with the teacher. The numbers in bold font represent the scale degrees: **1** is scale degree 1 (tonic), **2** is scale degree 2, and so on.

The scale degrees to be used:



scale degree:    **1**    **2**    **3**    **5**  
 solfège:    Do    Re    Mi    So

### Singing/Dictation Exercises

The following exercises should be sung using scale degree numbers or solfège (preferably movable-*Do*) and should be sung in the student's comfortable singing range.

**Note:** The teacher may also use the following scale degree patterns for dictation practice.

#### ① Begin with Do

1 3 5 3 1  
 1 2 3 2 1  
 1 3 1  
 1 2 1  
 1 2 1 2 3  
 1 2 1 3 5  
 1 3 1 2 3  
 1 5 1 2 3  
 1 5 1 3 5  
 1 2 3 1 3  
 1 2 3 1 5

#### ② Begin with Mi

3 5 3 5 3  
 3 2 3 2 1  
 3 1 3 2 1  
 3 5 3 2 1  
 3 2 1 2 3  
 3 2 1 3 5  
 3 2 1 3 1  
 3 2 1 5 1

#### ③ Begin with So

5 3 1 3 5  
 5 1 3 2 1  
 5 1 3 1 2  
 5 1 2 3 1  
 5 3 1 2 3  
 5 3 1 3 2  
 5 3 1 3 1  
 5 3 1 5 1

## First Improvisation Exercise: Accompaniment

The student will improvise accompaniment figures as the teacher improvises a melody.

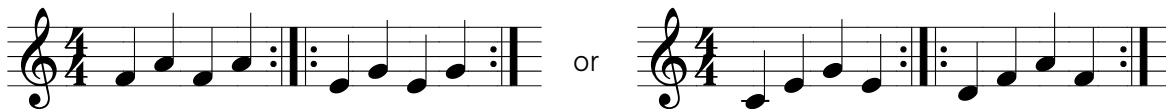
④ On the piano:

- a) The student creates a simple repeating step or skip pattern of three to four tones. The pattern should be very simple so that it can be played easily. Use any combination of hands or fingers to play.
- b) The teacher plays a melody as the student plays the pattern.

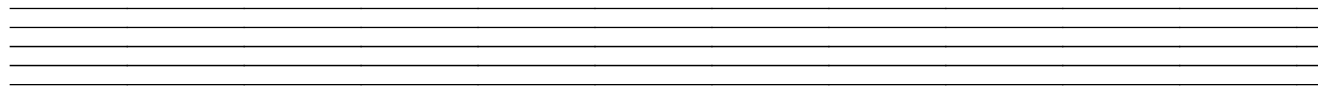
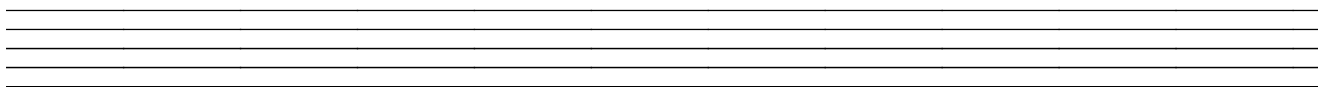
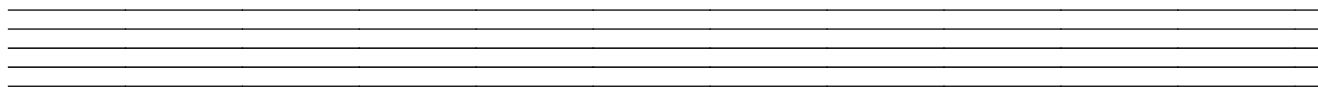
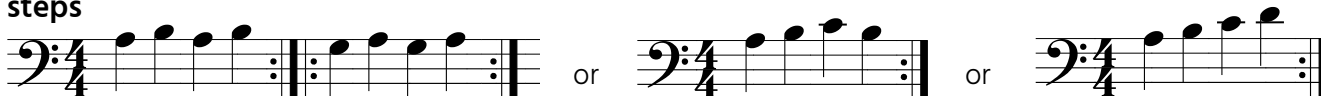
During play, the student should feel free to shift the prepared pattern to a different position (preferably one nearby) from time to time, or even change to a different pattern after awhile. But as a general guideline, at least at the early stages, the student should keep things simple and not attempt to do too much. Also, the patterns should largely involve steps and skips—the goal is to listen to the sound of steps or skips.

Examples of repeating patterns:

**skips**



**steps**



### Second Improvisation Exercise: Melody

The student will improvise a melody using a fixed set of rhythms.  
 The teacher will play repeating accompaniment figures.

- ⑤ On the piano, the student improvises a tune using the following method:
  - a) Play mostly **2nds** or repeating tones (any hand or combination of fingers).  
 Use a fixed rhythm for the most part (some examples provided below).
  - or
  - b) Play mostly **3rds** or repeating tones (any hand or combination of fingers).  
 Use a fixed rhythm for the most part (some examples provided below).

The student uses the rhythms provided below. Only one rhythm should be used for awhile so that the student can focus all his or her attention on the melodic movement. When a certain level of comfort is achieved, the student can freely switch to other rhythms, either ones on this page or ones freely improvised.

The student probably will depart from all of the above restrictions from time to time. This is fine and should be allowed. But again, this exercise is primarily intended to familiarize the student with the sound of steps and skips. So return to the procedures as much as possible.







There are many ways this exercise can be done—too many to mention. The way to proceed should be determined according to each individual student. What is presented here is only a starting point.

#### Rhythm Patterns

In  $\frac{3}{4}$  time

$\frac{3}{4}$ 	$\frac{3}{4}$ 	$\frac{3}{4}$ 
---	---	---

In  $\frac{4}{4}$  time

$\frac{4}{4}$ 	$\frac{4}{4}$ 	$\frac{4}{4}$ 
$\frac{4}{4}$ 	$\frac{4}{4}$ 	$\frac{4}{4}$ 

## Melodic Patterns: Listening Exercises

The exercises in the following section may be practiced by the student alone using the online tools provided, or the teacher may play the examples.

The user can directly access the online interactive tool by scanning this code:



Desktop users should take the following route to access the exercises:

primotheory.com → Level 3 → Appendix I, p. 48: Melodic Patterns

- ⑥ The student will hear groups of tones that move by 2nds or 3rds. Below are examples of the type of figures the teacher should play. The teacher plays either example 1 or 2 of each box; the student identifies as “2nds” or “3rds.”

a)	b)	c)	d)

- ⑦ The student will hear a sequence of three tones that move by 2nds, move by 3rds, or repeat. The student will use the staves shown below. **In each measure, the third note is missing.** Given below are examples of the type of melodic figures the teacher should play.

The student, upon hearing a sequence of three tones, will **identify the missing note.**

This may be done in a number of ways:

- 1) the student may write the third note on the staff,
- 2) the student may call out the name of the third note, or
- 3) the student may describe the movement to the third note by choosing one of the following choices—“repeat,” “up by 2nd,” “down by 2nd,” “up by 3rd,” or “down by 3rd.”



## Two-Measure Rhythms: Listening Exercises

The exercises in the following section may be practiced by the student alone using the online tools provided, or the teacher may play the examples.

The student can directly access the online interactive tool by scanning this code:



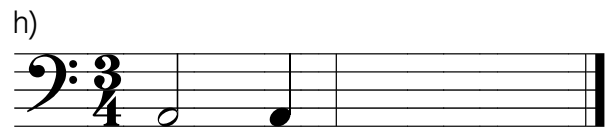
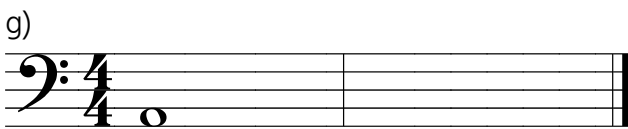
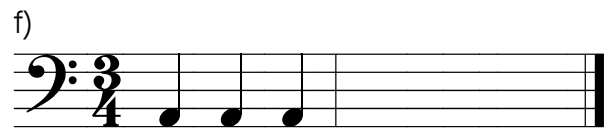
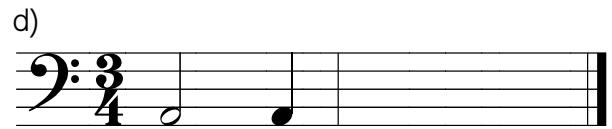
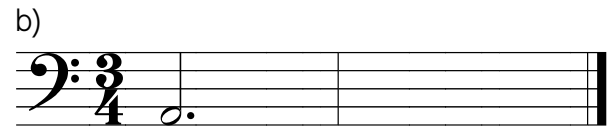
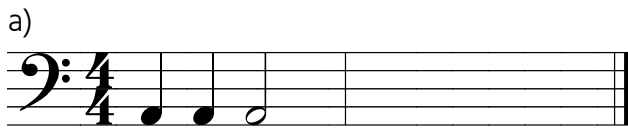
Desktop users should take the following route to access the exercises:

primotheory.com → Level 3 → Appendix I, p. 49: Two-Measure Rhythms

- ⑧ The teacher will play a two-measure rhythm based on the examples below.  
The first measure of each example is given.

**The student writes the rhythm of the second measure.**

The student will write the second measure rhythms on a separate sheet so that this page may be used for further practice.



# APPENDIX II

## Online Ear-Training Assignments

### Note to Teachers

The following assignments may be completed by the student alone using the online tools provided. Each assignment can be accessed directly with a mobile device using the QR codes provided for each assignment.

Those students using a desktop computer should take the following route to access the menu for these online assignments:

primotheory.com → Level 5 → Appendix II: Ear-Training Assignments

The answers to the ear-training assignments are accessible only to the purchaser of this book. Email [info@primotheory.com](mailto:info@primotheory.com) to request the password or printable PDF file.

### Assignment 1



- ① You will hear groups of tones that step or skip.  
Circle the correct group in each box.

1.	2.	3.	4.

- ② You will hear a series of two-measure rhythms. The first measure of each example is given.  
**Write the rhythm for the second measure of each example.**

1.	2.

## Assignment 2



- ① You will hear groups of tones that step or skip.  
Circle the correct group in each box.

1.	2.	3.	4.

- ② You will hear a series of two-measure rhythms. The first measure of each example is given.  
**Write the rhythm for the second measure of each example.**

1.	2.

## Assignment 3



- ① You will hear groups of tones that step or skip.  
Circle the correct group in each box.

1.	2.	3.	4.

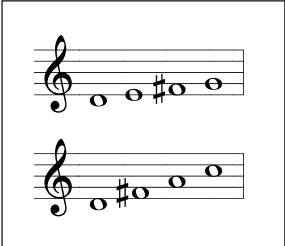
- ② You will hear a series of two-measure rhythms. The first measure of each example is given.  
**Write the rhythm for the second measure of each example.**

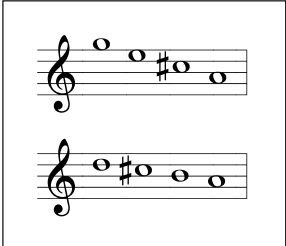
1.	2.

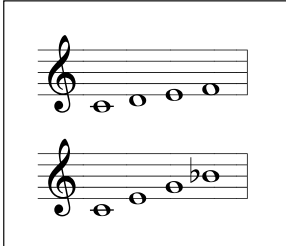
## Assignment 4

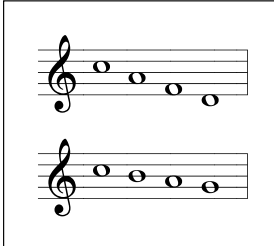


- ① You will hear groups of tones that step or skip.  
Circle the correct group in each box.

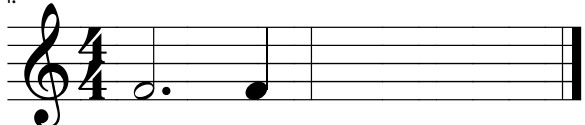
1. 

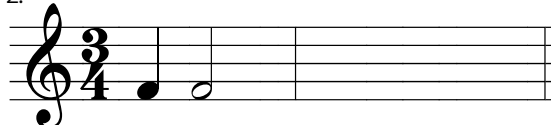
2. 

3. 

4. 

- ② You will hear a series of two-measure rhythms. The first measure of each example is given.  
**Write the rhythm for the second measure of each example.**

1. 

2. 

## Assignment 5



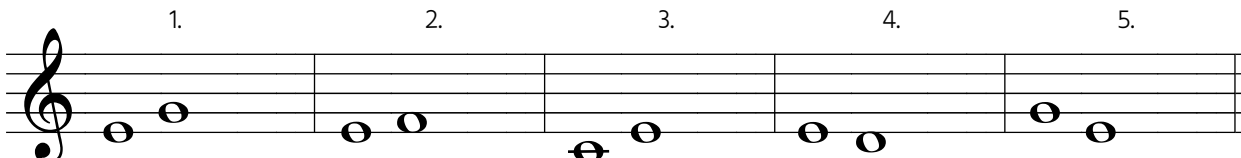
- ① You will hear groups of tones that move by 2nds and 3rds.  
In each group, there will be three tones played.

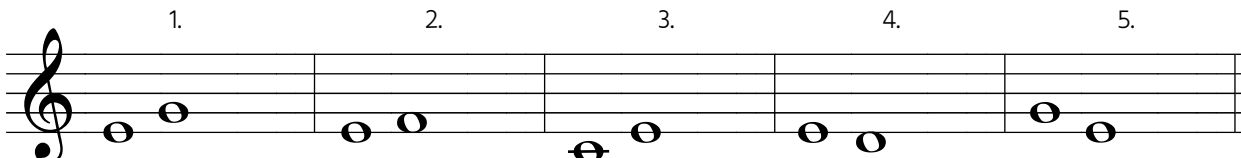
**The third note is missing on the staff. Draw the missing note.**

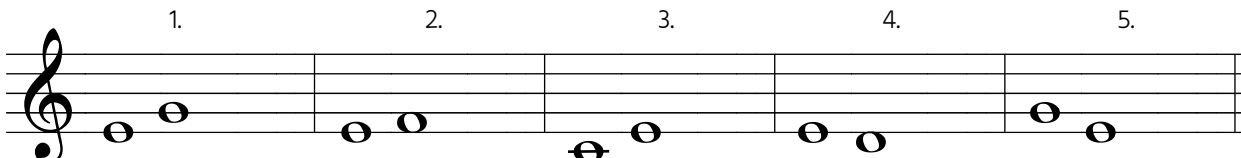
The missing note will repeat the second note or move by a 2nd or 3rd.

1. 


2. 

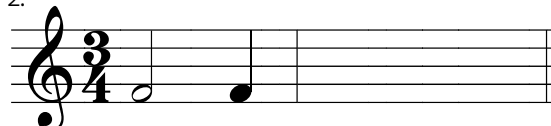
3. 

4. 

5. 

- ② You will hear a series of two-measure rhythms. The first measure of each example is given.  
**Write the rhythm for the second measure of each example.**

1. 

2. 

### Assignment 6



- ① You will hear groups of tones that move by 2nds and 3rds. In each group, there will be three tones played.

**The third note is missing on the staff. Draw the missing note.**

The missing note will repeat the second note or move by a 2nd or 3rd.

- ② You will hear a series of two-measure rhythms. The first measure of each example is given. **Write the rhythm for the second measure of each example.**

1.

2.

### Assignment 7



- ① You will hear groups of tones that move by 2nds and 3rds. In each group, there will be three tones played.

**The third note is missing on the staff. Draw the missing note.**

The missing note will repeat the second note or move by a 2nd or 3rd.

- ② You will hear a series of two-measure rhythms. The first measure of each example is given. **Write the rhythm for the second measure of each example.**

1.

2.

## Assignment 8



- ① You will hear groups of tones that step or skip.  
Circle the correct group in each box.

1.                      2.                      3.                      4.

- ② You will hear a series of two-measure rhythms. The first measure of each example is given.  
**Write the rhythm for the second measure of each example.**

1.                      2.

- ③ You will hear groups of tones that move by 2nds and 3rds.  
In each group, there will be three tones played.

**The third note is missing on the staff. Draw the missing note.**

The missing note will repeat the second note or move by a 2nd or 3rd.

1.                      2.                      3.                      4.                      5.

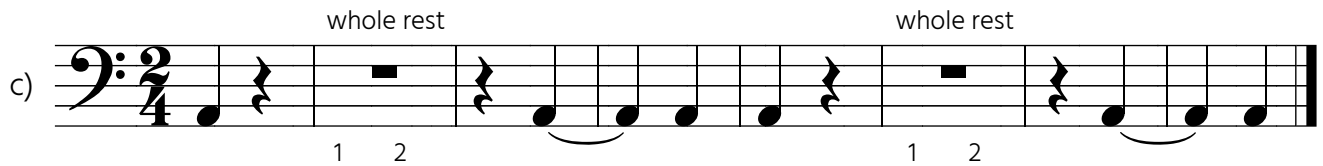
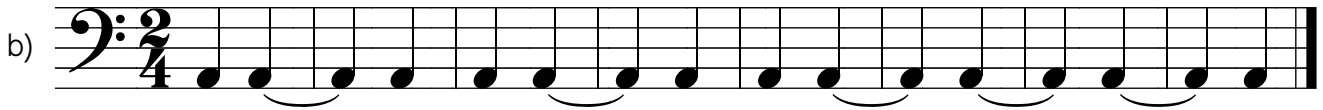
# APPENDIX III

## Rhythm Exercises

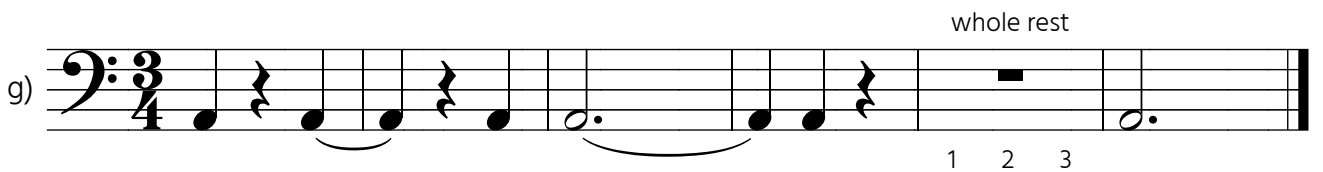
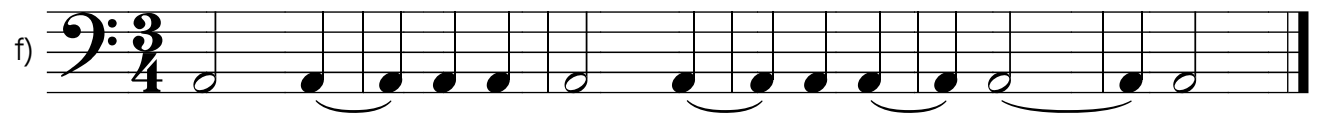
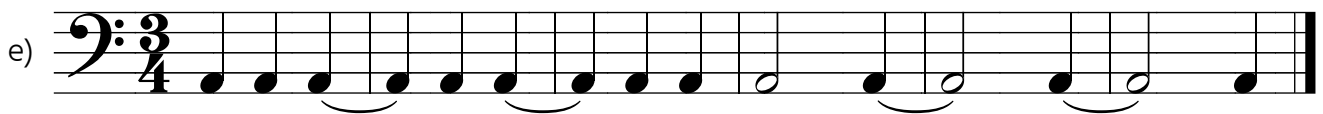
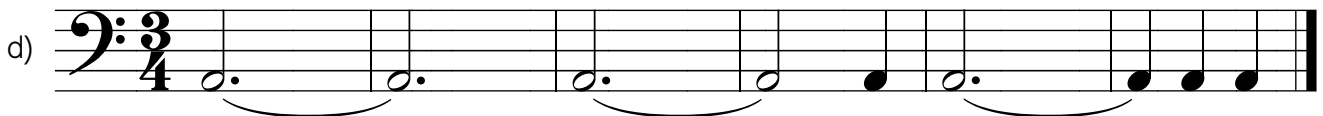
① Clap the rhythms as you count aloud.

Repeat each exercise until you can clap and count at a steady pace.

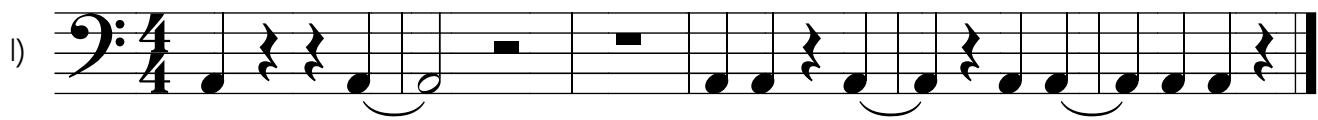
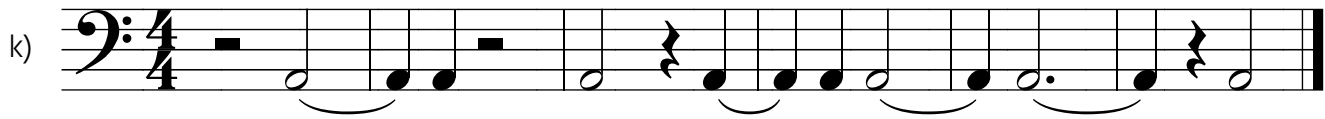
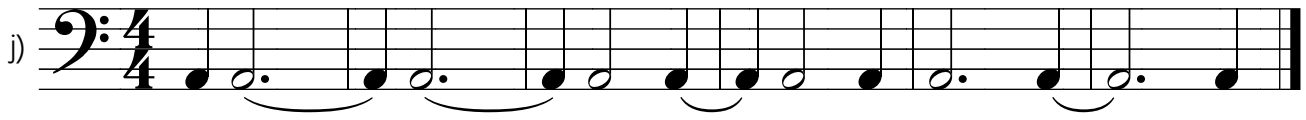
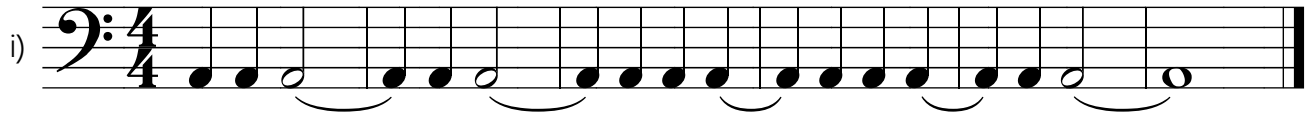
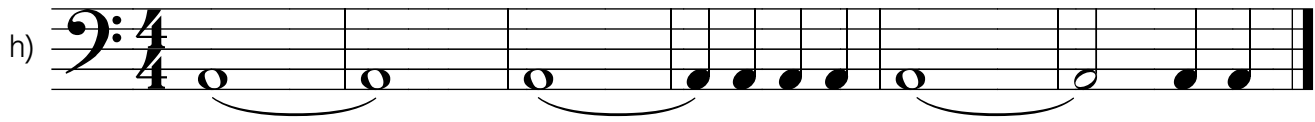
### Rhythm Exercises: Notes and Rests in $\frac{2}{4}$ Time



### Rhythm Exercises: Notes and Rests in $\frac{3}{4}$ Time



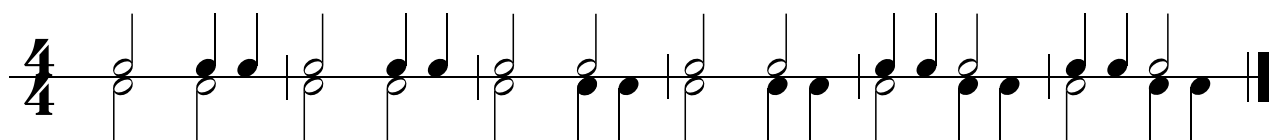
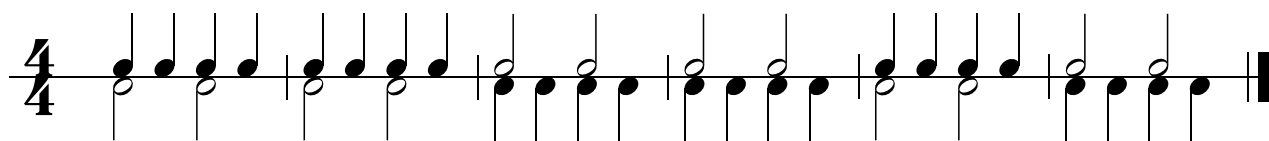
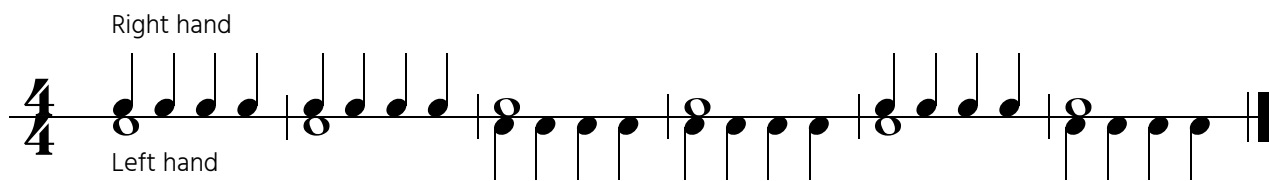
### Rhythm Exercises: Notes and Rests in $\frac{4}{4}$ Time



### Two-Part Rhythm Exercises

② Play the following rhythms with both hands.

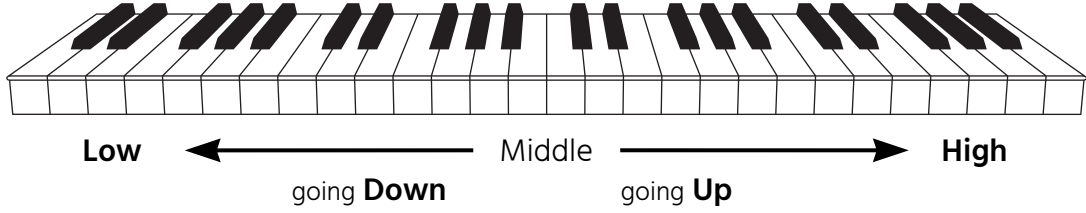
Play the top notes with your right hand; play the bottom notes with your left hand





# APPENDIX IV

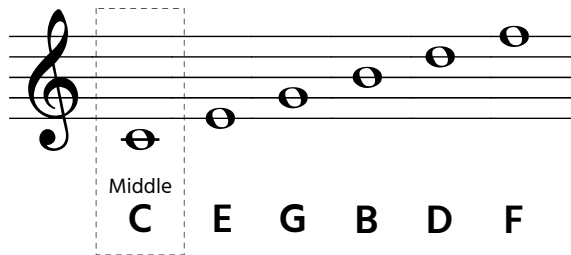
## Study Materials



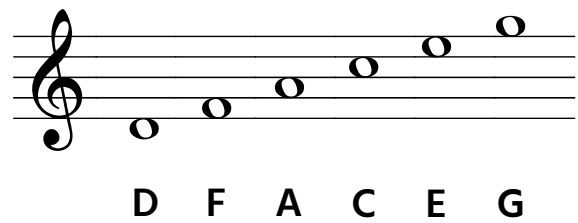
The music alphabet given twice

### Treble Clef

Line notes

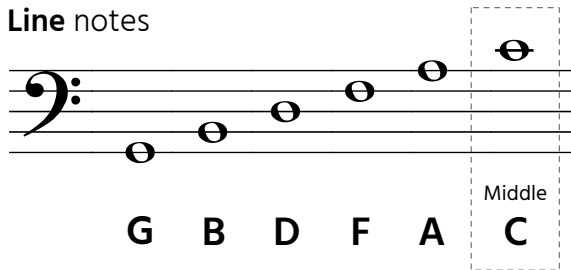


Space notes

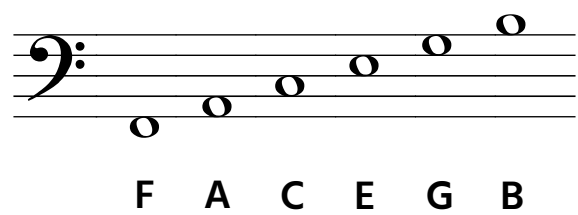


### Bass Clef

Line notes



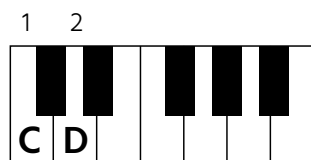
Space notes



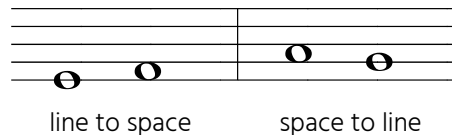
## Intervals

An Interval is the distance between two tones.

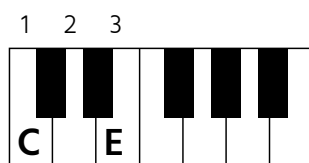
**2nd** – The interval of a 2nd is the same as a **STEP**.



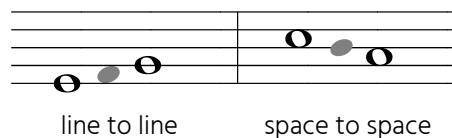
2 white keys total in a 2nd



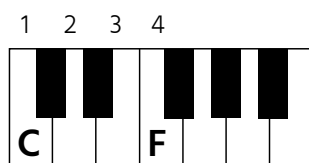
**3rd** – The interval of a 3rd is the same as a **SKIP**.



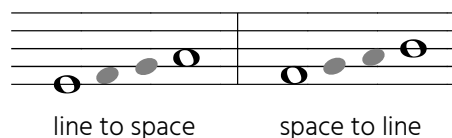
3 white keys total in a 3rd



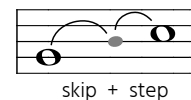
**4th** – The interval of a 4th is a **skip plus a step**.



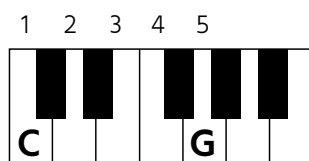
4 white keys total in a 4th



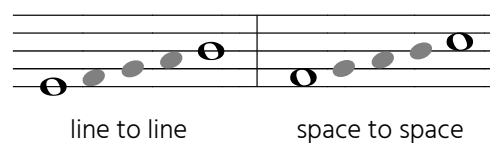
Think of a 4th as  
a skip plus a step:



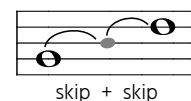
**5th** – The interval of a 5th is a **skip plus a skip**.



5 white keys total in a 5th



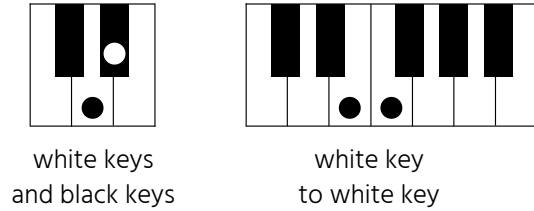
Think of a 5th  
as two skips:



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### Half Steps

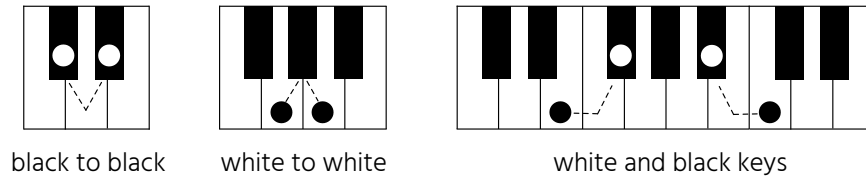
On the keyboard, a half step is the distance from one key to the very next key.



### Whole Steps

A whole step is made up of two half steps.

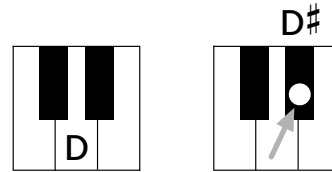
On the keyboard, count two half steps from the starting note.



Sharp signs, flat signs, and natural signs are called **accidentals**.

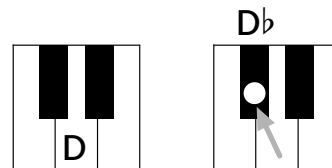
**Sharp Sign**  $\sharp$  A sharp sign before a note raises the pitch one half step.

On the keyboard, a sharped note is played on the very next key to the **right**.



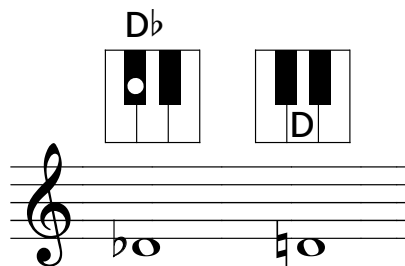
**Flat Sign**  $\flat$  A flat sign before a note lowers the pitch one half step.

On the keyboard, a flatted note is played on the very next key to the **left**.



**Natural Sign**  $\natural$  A natural sign is used to cancel a sharp or flat sign.

On the keyboard, a natural sign will usually indicate a white key.



Online resources

## The Major Scale

The major scale is a series of eight tones arranged in the following order of whole steps (**W**) and half steps (**H**):

**W W H W W W H**

These intervals are the distance between the scale tones.

The tone that begins the scale is called the **tonic** or **keynote**.

The tonic names the scale.

The C Major scale

(tonic)

scale degree: 1    2    3    4    5    6    7    8 (1)

tonic

W    W    H    W    W    W    H

The half steps in the major scale occur between scale degrees 3–4 and 7–8.

These half steps are marked with slurs on the staff shown above.

Use the following sentence to remember the whole step/half step sequence:

**We Were Happy When We Went Home**

## Key Signatures

A key signature is the group of sharps or flats placed to the right of the clef sign on a staff.

Sometimes a key signature will have only one sharp or one flat.

Sometimes a key signature will have no sharps or flats.

A key signature identifies the key in which a piece is written.

The **G Major** key signature.

or

The **F Major** key signature.

or

The **C Major** key signature has no sharps or flats.

or

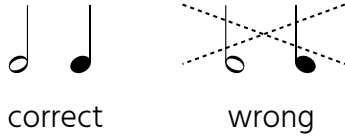


Online resources

# Writing Practice

## Stem Placement

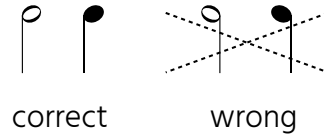
When a stem goes up, it is placed on the right side of the note head.



correct

wrong

When a stem goes down, it is placed on the left side of the note head.



correct

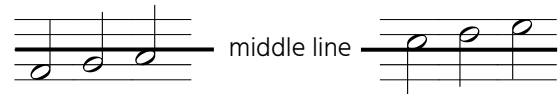
wrong

Memory aid:

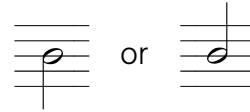
Replace the lowercase "d" and "p" in "doctor pepper" with half notes: doctor pepper

## Stem Direction

Notes below the middle line have up-stems.  
Notes above the middle line have down-stems.

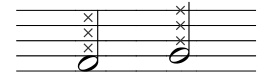


Stems of notes on the 3rd line can go up or down.



## Stem Length

The stem should extend three more lines or spaces from the note head:

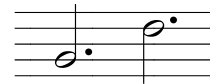


## Dotted Half Notes

For space notes, place the dot on the same space as the note and always to the right of the note head.

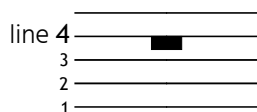


For line notes, place the dot on the next space above than the note, regardless of stem direction.



## Drawing Rests

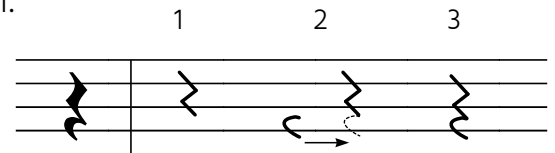
Take care to place the rests on the correct lines of the staff.



The **whole rest** hangs  
from line 4



The **half rest** sits  
on line 3

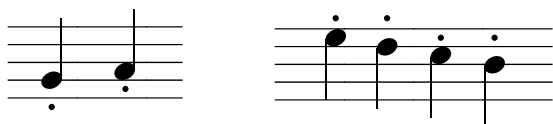


The **quarter rest**

## Staccato

Staccato notes are performed in a disconnected manner.

The sign used for staccato is a dot placed above or below a note head.



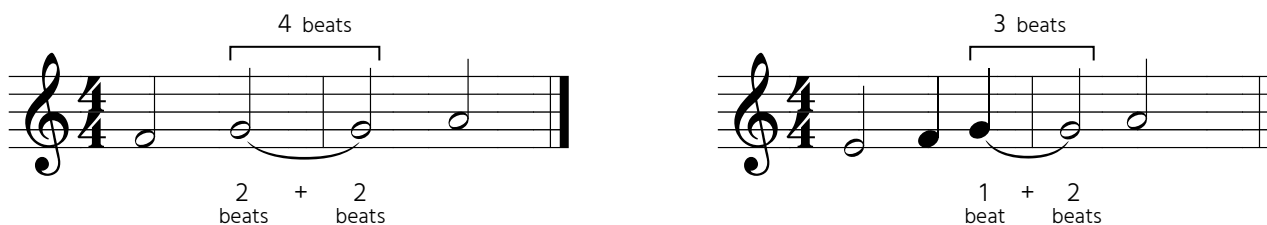
The staccato dot will always be placed in a space opposite the stem.

A staccato dot should not be confused with the dot of a dotted note.



## The Tie

A tie is a curved line that connects two adjacent notes of the same pitch.



The two notes combine to form one continuous tone.

This note lasts for the combined value of the two tied notes.

## The Slur

A slur is a curved line that connects two or more notes of different tones.



A slur indicates that the music is to be performed **legato**, which means to play smoothly with no break between the notes within the slur.

### Remember!

A **tie** connects only two notes of the same pitch.

A **slur** connects two or more notes of different pitches.

# DEFINITIONS

<b>accidental</b>	A sharp sign, flat sign, or natural sign
<b>bar line</b>	Divides the staff into measures
<b>brace</b>	Curved bracket used to connect two staves
<b>double bar line</b>	Indicates the end of a piece
<b>chord</b>	Three or more tones sounding together
<b>chromatic sign</b>	Same meaning as <i>accidental</i> .
<b>flat sign</b>	Lowers a pitch by one half step
<b><i>forte</i></b>	Loud; <b><i>f</i></b>
<b><i>fortissimo</i></b>	Very loud; <b><i>ff</i></b>
<b>half step</b>	The distance from one key to the very next key on the keyboard
<b>interval</b>	The distance in pitch between two tones
<b>key signature</b>	The arrangement of sharps or flats after the clef sign
<b>keynote</b>	The first pitch (degree) of a scale; tonic
<b><i>legato</i></b>	Play in a smooth and connected manner
<b>major scale</b>	Eight notes made up of the following half and whole step pattern: W-W-H-W-W-W-H
<b><i>mezzo forte</i></b>	Moderately loud; <b><i>mf</i></b>
<b><i>mezzo piano</i></b>	Moderately soft; <b><i>mp</i></b>
<b>natural sign</b>	Cancels a sharp or flat
<b><i>pianissimo</i></b>	Very soft; <b><i>pp</i></b>
<b><i>piano</i></b>	Soft; <b><i>p</i></b>
<b>pitch</b>	The degree of highness or lowness of a tone
<b>scale</b>	A sequence of stepping tones
<b>scale degree</b>	A particular tone of a scale
<b>second</b>	A step
<b>sharp sign</b>	Raises a pitch by one half step
<b>slur</b>	A curved line connecting notes of different pitches
<b><i>staccato</i></b>	Detached; not connected
<b>third</b>	An interval of two steps; a skip
<b>tie</b>	A curved line connecting two notes of the same pitch
<b>time signature</b>	Two numbers placed on top of the other: the top number tells how many beats in a measure; the bottom number tells the kind of note that gets one beat
<b>tonic</b>	The tone that identifies a key or scale; scale degree one; keynote
<b>whole step</b>	An interval spanning two half steps



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