

Primo Theory

Level 6 Revised Edition

by

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Primo Publishing

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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.

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 "Help" page or email info@primopublishing.com.

Online Resources

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

primotheory.com → Resources → Level 7 → Page 10

This means to go to the website "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 to find links to an ever-growing list of supplemental materials for each level.

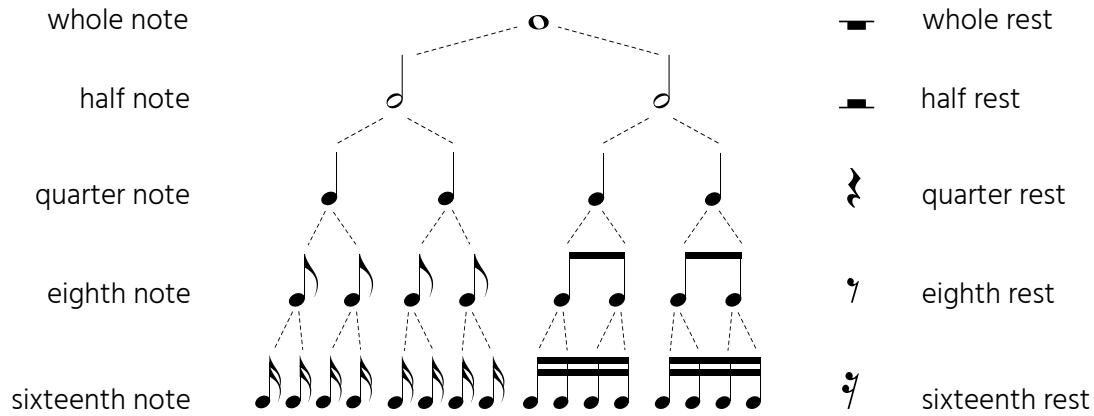
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Section 1 Note and Rest Values

Note and Rest Values

The following graph shows a hierarchy of note values. Each note or rest divides naturally into two equal parts called **divisions**.



A dot placed on the right side of a note or rest increases its value by half.

A dotted note or rest can be divided into three equal parts.



① Write the number that completes each statement.

One \circ note equals _____ quarter note notes.

One $\circ\cdot$ note equals _____ half note notes.

One half note note equals _____ quarter note notes.

One $\text{half note}\cdot$ note equals _____ quarter note notes.

One quarter note note equals _____ eighth note notes.

One $\text{quarter note}\cdot$ note equals _____ eighth note notes.

One eighth note note equals _____ sixteenth note notes.

One $\text{eighth note}\cdot$ note equals _____ sixteenth note notes.

One $\text{quarter rest}\cdot$ rest equals _____ eighth rest rests.

One $\text{half rest}\cdot$ rest equals _____ quarter rest rests.

One $\text{eighth rest}\cdot$ rest equals _____ sixteenth rest rests.

One $\text{half rest}\cdot$ rest equals _____ quarter rest rests.

One $\text{eighth rest}\cdot$ rest equals _____ sixteenth rest rests.

One $\text{half rest}\cdot$ rest equals _____ quarter rest rests.

REVIEW: Writing Notes and Rests

Students who need to review note-writing guidelines should scan the following QR code:



② Draw notes on the lines and spaces indicated:

a) **Whole notes**

line D space A line G

b) **Half notes**

space C line F space G

c) **Quarter notes**

space A middle C space D

d) **Dotted half notes**

line B space B middle C

③ Draw notes as directed:

a) One **eighth note** in each measure.
Add a stem and flag to each note.

b) One **sixteenth note** in each measure.
Add a stem and flag to each note.

c) Add stems to the note heads.
Connect the notes in each measure with a **beam** to create **eighth notes**.

d) Add stems to the note heads.
Connect the notes in each measure with a **double beam** to create **sixteenth notes**.

④ Draw the rests indicated.

whole rest half rest quarter rest eighth rest sixteenth rest

Section 2

Intervals

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

Melodic Intervals: the two tones are played one at a time.

A musical staff with seven measures, each containing two eighth notes. The intervals between the notes are: 2nd (C4 to D4), 3rd (C4 to E4), 4th (C4 to F4), 5th (C4 to G4), 6th (C4 to A4), 7th (C4 to B4), and 8ve (C4 to C5).

2nd 3rd 4th 5th 6th 7th 8ve

Harmonic Intervals: the two tones are played at the same time.

A musical staff with seven measures, each containing two whole notes. The intervals between the notes are: 2nd (C4 and D4), 3rd (C4 and E4), 4th (C4 and F4), 5th (C4 and G4), 6th (C4 and A4), 7th (C4 and B4), and 8ve (C4 and C5).

2nd 3rd 4th 5th 6th 7th 8ve

The size of an interval is identified by the total number of letter names it spans.

A musical staff with two measures. The first measure shows a 5th interval (C4 and G4). The second measure shows a sequence of five notes: C4, D4, E4, F4, G4, labeled as 'Five stepping notes total'.

5th Five stepping notes total

① Identify each harmonic interval below as a 2nd, 3rd, 4th, or 5th.

A musical staff with seven measures, each containing two whole notes. The intervals are: 2nd (C4 and D4), 3rd (C4 and E4), 4th (C4 and F4), 5th (C4 and G4), 6th (C4 and A4), 7th (C4 and B4), and 8ve (C4 and C5).

② Identify each melodic interval below as a 2nd, 3rd, 4th, or 5th.

A musical staff with seven measures, each containing two eighth notes. The intervals are: 2nd (C4 to D4), 3rd (C4 to E4), 4th (C4 to F4), 5th (C4 to G4), 6th (C4 to A4), 7th (C4 to B4), and 8ve (C4 to C5).

Accidentals

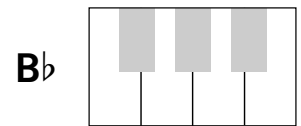
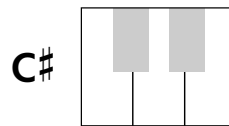
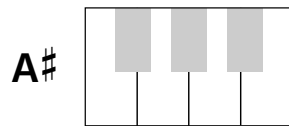
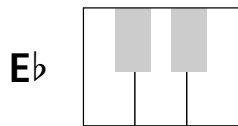
The pitch of notes can be altered by using a sharp, flat, or natural sign. These signs are called **accidentals**.

A **sharp sign** (#) before a note **raises** the pitch one half step.

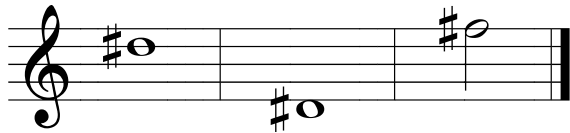
A **flat sign** (b) before a note **lowers** the pitch one half step.

A **natural sign** (♮) is used to **cancel** a sharp or flat sign.

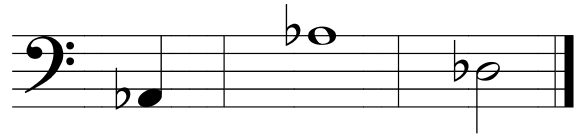
- ③ On each keyboard, draw a ✓ on the key that is named.



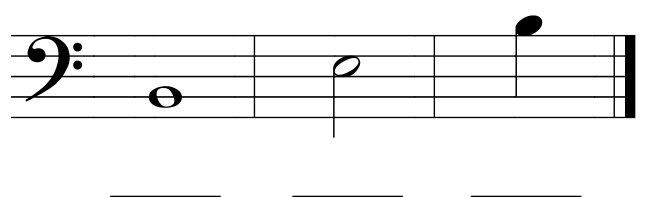
- ④ Name the sharped notes.



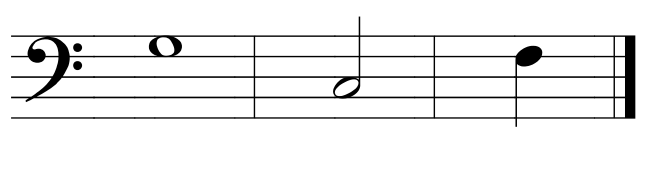
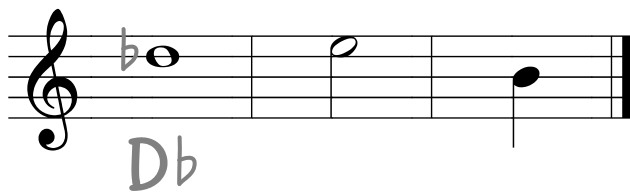
- ⑤ Name the flatted notes.



- ⑥ Draw a sharp sign before each note. Name the notes.



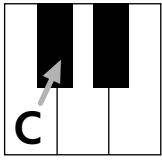
- ⑦ Draw a flat sign before each note. Name the notes.



Spelling Diatonic Half Steps

The **diatonic half step** is spelled using two neighboring letter names.

C# or **D \flat**



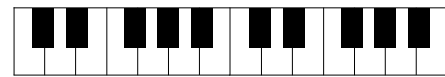
C up to C# is a half step.

C up to D \flat is a diatonic half step.



note-writing

- ⑧ Complete the following statements.



Going Up

A diatonic half step up from **A** is _____.

A diatonic half step up from **A#** is _____.

A diatonic half step up from **C** is _____.

A diatonic half step up from **C#** is _____.

A diatonic half step up from **B** is _____.

A diatonic half step up from **E#** is _____.

Going Down

A diatonic half step down from **D \flat** is _____.

A diatonic half step down from **D** is _____.

A diatonic half step down from **E \flat** is _____.

A diatonic half step down from **E** is _____.

A diatonic half step down from **F** is _____.

A diatonic half step down from **C#** is _____.

- ⑨ Draw a half note a diatonic half step **up** from each given note. Name the notes.

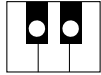
A musical staff in treble clef with a key signature of one flat. The notes are: D (quarter note), Eb (quarter note), E (quarter note), F (quarter note), G (quarter note), A (quarter note), B (quarter note), C (quarter note). The notes D and Eb are labeled below the staff. There are dashed lines below the staff for naming the notes.

- ⑩ Draw a half note a diatonic half step **down** from each given note. Name the notes.

A musical staff in bass clef with a key signature of one flat. The notes are: B \flat (quarter note), A (quarter note), G (quarter note), F (quarter note), E (quarter note), D (quarter note), C (quarter note). There are dashed lines below the staff for naming the notes.

Spelling Diatonic 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^b E^b **The best spelling**—D and E are neighboring letters.

or **D^b D[#]** Avoid spelling a step using the same letter.

or **C[#] E^b** Avoid spelling a step using letters that are a skip apart: C[#]–(D)–E^b.

A **diatonic whole step** is a whole step that is spelled using neighboring letter names.

- ⑪ Complete the following statements.



Going Up

A whole step up from **A** is _____.

A whole step up from **A^b** is _____.

A whole step up from **B** is _____.

A whole step up from **B^b** is _____.

A whole step up from **C** is _____.

A whole step up from **C[#]** is _____.

Going Down

A whole step down from **E** is _____.

A whole step down from **E^b** is _____.

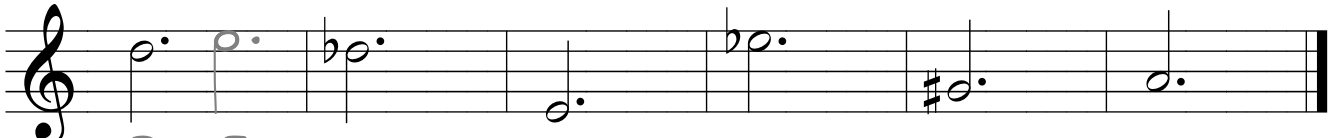
A whole step down from **F** is _____.

A whole step down from **F[#]** is _____.

A whole step down from **G** is _____.

A whole step down from **G^b** is _____.

- ⑫ Draw a dotted half note a diatonic whole step **up** from each given note. Name the notes.



 D E

- ⑬ Draw an eighth note a diatonic whole step **down** from each given note. Name the notes.



Section 3

Rhythm and Meter

Counting Sixteenth Note Rhythms

The following examples show how to count rhythms that include sixteenth notes.

Notice how the notes of each rhythm align with the beat subdivisions "1 e + a."

1 e + a 2 e + a

1 e + a 2 e + a

1 e + a 2 e + a

1 e + a 2 e + a

1 e + a 2 e + a

1 e + a 2 e + a

- ① On the staves below: a) Write the counts of the measure below the notes and rests.
b) Clap the rhythms as you count aloud.

- ② Under each arrow, draw the **one NOTE** that completes the measure.

Meter is the pattern of strong and weak beats in a measure.

The time signature indicates that certain beats of the measure are stronger than others.

The strong and weak beats of three time signatures:

$\frac{2}{4}$ 1 2
Strong weak

$\frac{3}{4}$ 1 2 3
Strong weak weak

$\frac{4}{4}$ 1 2 3 4
STRONGEST weak Strong weak

The first beat of the measure is always the strongest.

- ③ A note is circled for each time signature. On the blanks below each example, write **S** if the circled note is on a strong beat, **W** if the circled note is on a weak beat.

$\frac{4}{4}$ ♩ ♩ ♩ (♩) $\frac{2}{4}$ (♩) ♩ $\frac{3}{4}$ ♩ ♩ (♩) $\frac{4}{4}$ (♩) ♩ ♩ ♩ $\frac{2}{4}$ ♩ (♩)

Syncopation occurs when a normally weak beat in a meter is emphasized.

For example, the first beat in $\frac{2}{4}$ time is the strong beat and the second beat is the weak beat.

Syncopation occurs when a particular rhythm causes the weak second beat to have the strongest emphasis.

A common way to emphasize a normally weak beat is to begin the longest note of the measure on it –

$\frac{4}{4}$ ♩ ♩. | ♩ ♩ ♩ |
1 ② 3 4 1 ② 3 4

This same principle applies to the divisions of the beat. In simple time, the “upbeats” are normally the weaker part of the beat unless the longest note occurs on it –

$\frac{2}{4}$ ♩ ♩. | ♩ ♩ ♩ |
1 ⊗ 2 & 1 ⊗ 2 &

- ④ Circle the examples that demonstrate rhythmic syncopation.

$\frac{4}{4}$ ♩ ♩ $\frac{4}{4}$ ♩ ♩. $\frac{3}{4}$ ♩ ♩ $\frac{2}{4}$ ♩ ♩.

$\frac{4}{4}$ ♩ ♩ ♩ ♩ $\frac{4}{4}$ ♩ ♩ ♩ ♩ $\frac{3}{4}$ ♩ ♩. ♩ $\frac{3}{4}$ ♩ ♩ ♩ ♩

$\frac{2}{4}$ ♩ ♩ ♩ $\frac{2}{4}$ ♩ ♩ ♩ $\frac{3}{4}$ ♩ ♩ ♩ $\frac{4}{4}$ ♩ ♩ ♩ ♩

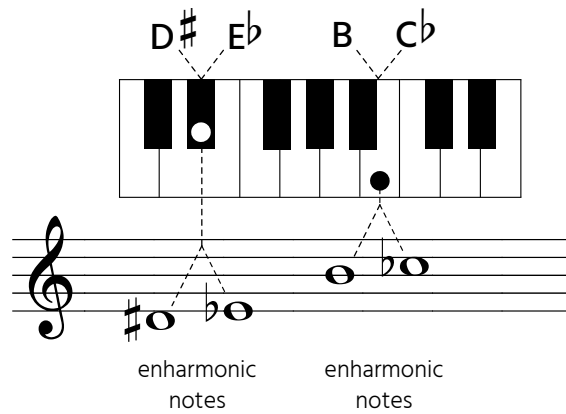
Section 4

Intervals

Enharmonic Spellings

Enharmonic tones share the same pitch but are spelled differently.

Every key on the piano has more than one name.



① On the keyboard, find the key that is named and complete each statement.

A# can also be called _____.

Fb can also be called _____.

D# can also be called _____.

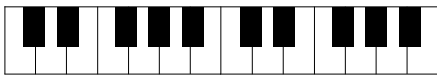
F can also be called _____.

Eb can also be called _____.

B# can also be called _____.

Bb can also be called _____.

B can also be called _____.



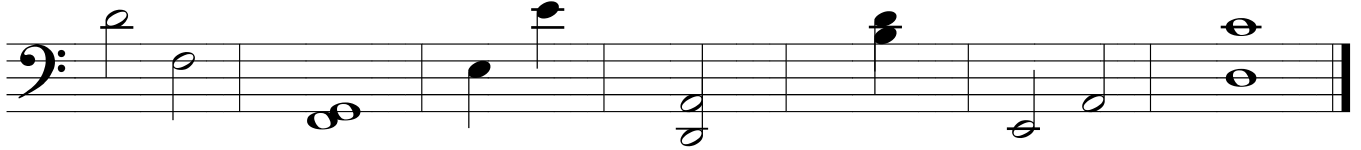
② Write the enharmonic equivalent of each note given. Use half notes. Name the notes.

③ Identify the distance between each pair of notes. Write **W** (whole step), **H** (half step), or **E** (enharmonic).

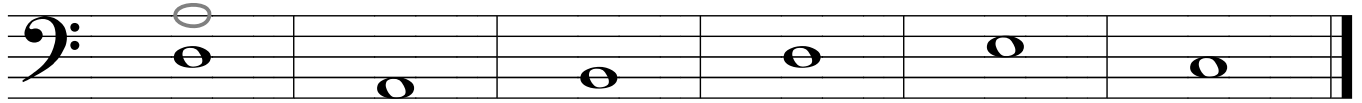
Interval Review:

④ Identify the interval in each measure (2nd, 5th, 8ve, etc.).



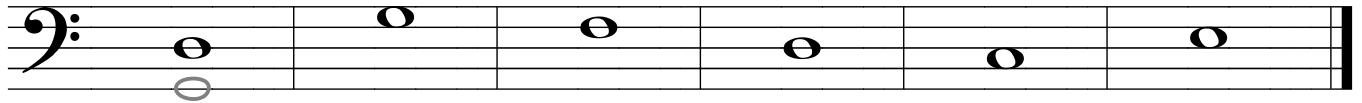


⑤ Draw a whole note **above** each given note at the interval indicated.



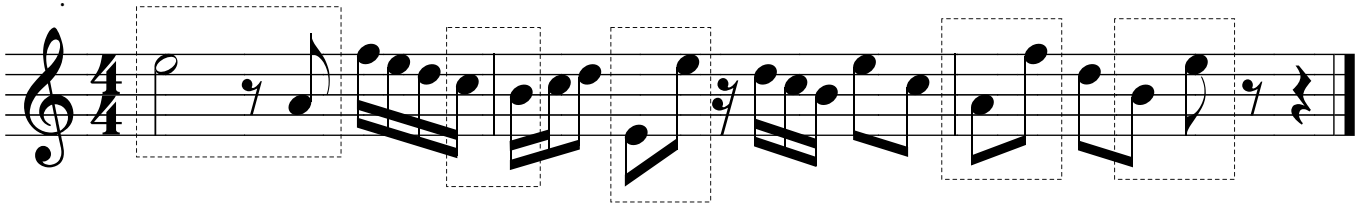
5th 7th 8ve 6th 4th 3rd

⑥ Draw a whole note **below** each given note at the interval indicated.



5th 4th 7th 3rd 6th 8ve

⑦ Name the interval formed in each boxed pair of notes (2nd, 5th, 8ve, etc.).



Section 5 The Major Scale and Key Signature

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**):

This is the **C Major scale**

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

W W H W W W H

(tonic)

Each tone of a scale is called a **scale degree**.

In the major scale, there is a half step between scale degrees 3–4 and 7–8.

The first scale degree is called the **tonic** (keynote). The tonic names the scale.

- ① Add the sharps or flats needed to form each major scale.

B \flat Major

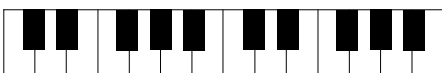
B Major

Look carefully at the arrangement of accidentals found in the B \flat and B major scales.

Do you see that the flatted scale degrees in the B \flat major scale are natural in the B major scale?

Also, do you see that the sharped scale degrees in the B major scale are natural in the B \flat major scale?

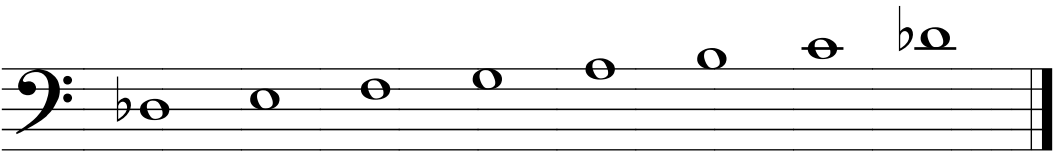
You will find that all major scales that share the same basic letter name have this same switching of accidentals.



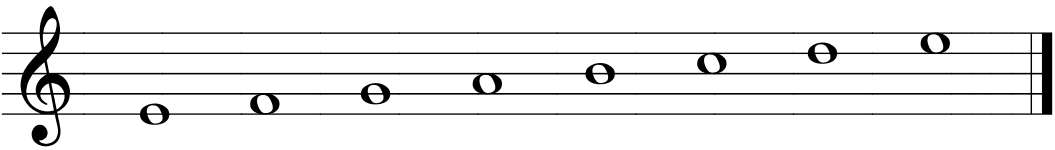
D Major



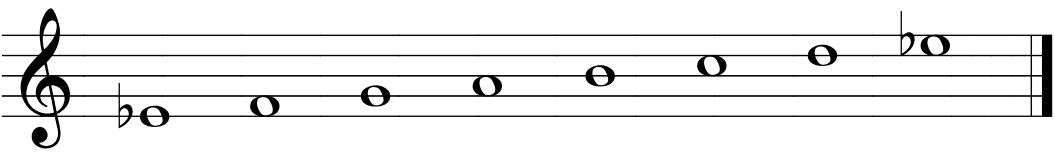
D \flat Major



E Major



E \flat Major



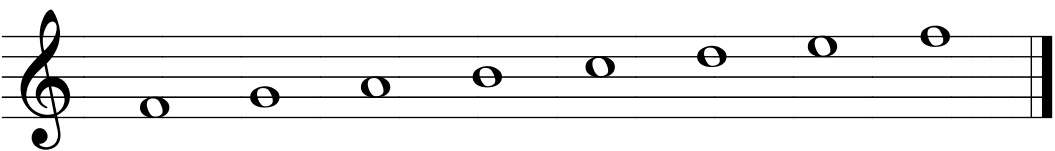
A Major



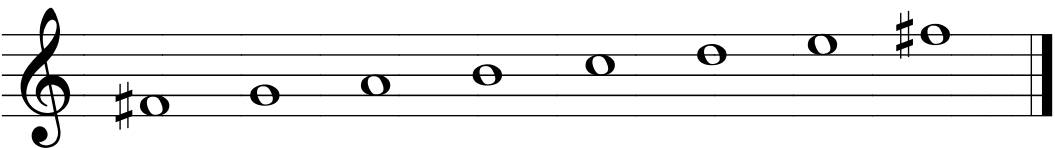
A \flat Major



F Major



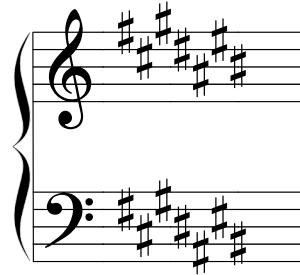
F# Major



Major Sharp Key Signatures

In key signatures with sharps, the sharps will always appear in the same order, known as the **Order of Sharps**.

On the grand staff, the complete key signature of seven sharps will always appear as follows:



The order of sharps:

F# C# G# D# A# E# B#

- ② List the sharps of the key signature in order of appearance. Write the correct letter on each blank.

four sharps: ___ # ___ # ___ # ___ #

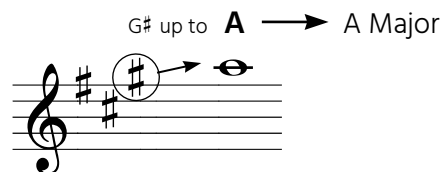
two sharps: ___ # ___ #

one sharp: ___ #

seven sharps: ___ # ___ # ___ # ___ # ___ # ___ # ___ #

Naming Major Sharp Key Signatures

To identify a major key signature with sharps, go up one half step from the last sharp to find the tonic tone.



- ③ For each staff, name the major key according to the key signature.



 A Major



_____ Major



_____ Major



_____ Major

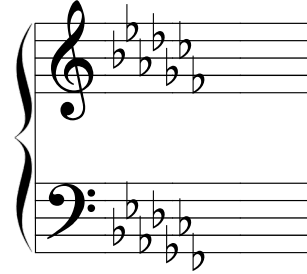


_____ Major

Major Flat Key Signatures

In key signatures with flats, the flats will always appear in the same order, known as the **Order of Flats**.

On the grand staff, the complete key signature of seven flats will always appear in the following form:



The order of flats:

B^b E^b A^b D^b G^b C^b F^b

④ List the flats of the key signature in order of appearance. Write the correct letter on each blank.

three flats: ___^b ___^b ___^b

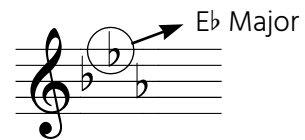
five flats: ___^b ___^b ___^b ___^b ___^b

one flat: ___^b

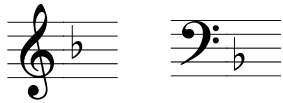
seven flats: ___^b ___^b ___^b ___^b ___^b ___^b ___^b

Naming Major Flat Key Signatures

To identify a major key signature with flats, find the next-to-last flat of the key signature. This flat names the key:



Note: The **F Major** key signature has only one flat, B^b.



⑤ For each staff, name the major key according to the key signature.



E^b Major



_____ Major



_____ Major



_____ Major



_____ Major

- ⑥ For each staff below: a) Name the major key.
b) Circle the notes that should be sharped or flatted.

_____ Major	_____ Major	_____ Major
_____ Major	_____ Major	

The Relationship Between a Major Scale and Major Key Signature

When a major scale is formed using the pattern of whole and half steps, the accidentals produced are the sharps or flats of the major key signature with the same name.

D Major scale	D Major key signature

These sharped or flatted notes, when used with the other notes of a scale in a piece of music, produce the effect we call "tonic"—that is, the impression that certain notes can be used to end a piece convincingly. The tonic can be any note that has the same letter name as the key name or scale name.

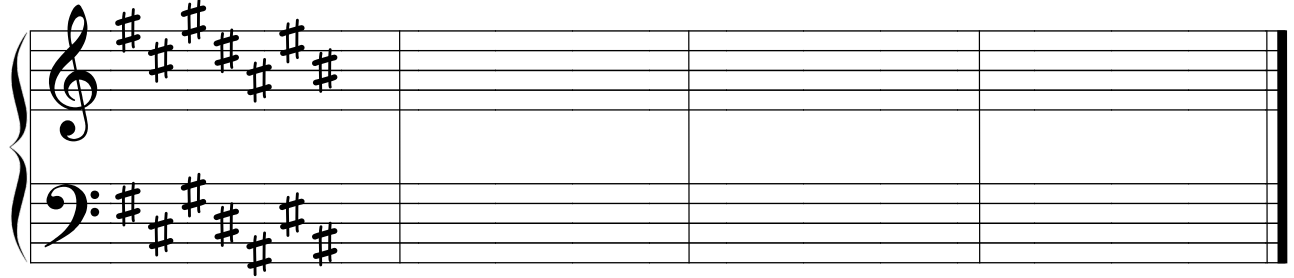
- ⑦ For each staff below: a) Name the major key.
b) Draw two different tonic notes. Use whole notes.

D Major	_____ Major	_____ Major	_____ Major
_____ Major	_____ Major	_____ Major	_____ Major

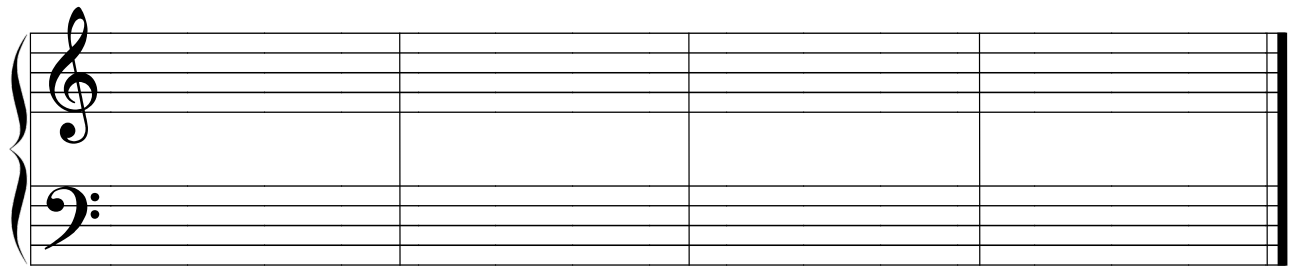
Writing Key Signatures with Sharps

Use this section to practice writing the complete key signature of seven sharps.

- ⑧ In each measure, write the complete key signature of seven sharps on both staves.



A grand staff consisting of a treble clef and a bass clef. The first measure of the treble staff contains seven sharps: F#, C#, G#, D#, A#, E#, and B#. The first measure of the bass staff contains seven sharps: F#, C#, G#, D#, A#, E#, and B#. The remaining three measures of both staves are empty.

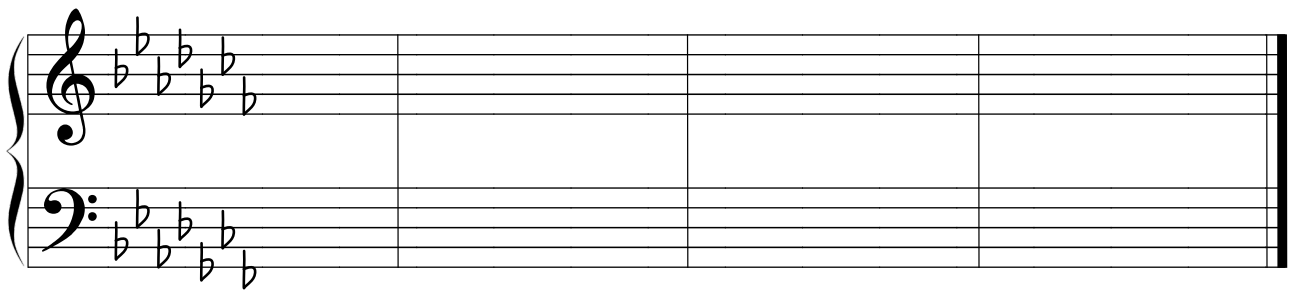


An empty grand staff with a treble clef and a bass clef, consisting of four measures for practice.

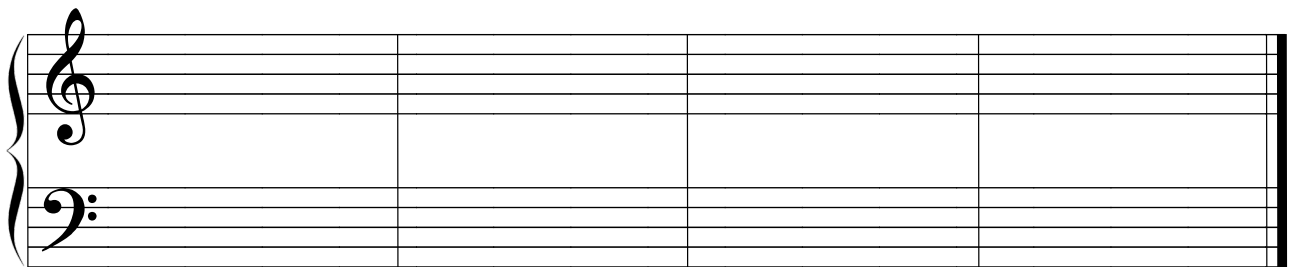
Writing Key Signatures with Flats

Use this section to practice writing the complete key signature of seven flats.

- ⑨ In each measure, write the complete key signature of seven flats on both staves.



A grand staff consisting of a treble clef and a bass clef. The first measure of the treble staff contains seven flats: Bb, Eb, Ab, Db, Gb, Cb, and Fb. The first measure of the bass staff contains seven flats: Bb, Eb, Ab, Db, Gb, Cb, and Fb. The remaining three measures of both staves are empty.



An empty grand staff with a treble clef and a bass clef, consisting of four measures for practice.

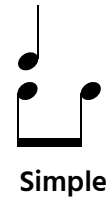
Section 6 Compound Time

Division of the Beat

There are two basic types of beat divisions:

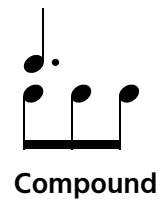
In **simple time**, the fundamental beat unit is divided into two equal parts.

The top number of a time signature in simple time is **2, 3, or 4**.



In **compound time**, the fundamental beat is divided into three equal parts.

The top number of a time signature in compound time is **6, 9, or 12**.

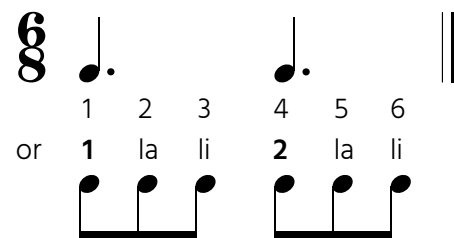


The $\frac{6}{8}$ Time Signature

In $\frac{6}{8}$ time, the upper number indicates the number of eighth-note pulses per measure.

The lower number indicates that the eighth note gets 1 pulse.

$\frac{6}{8}$ = 6 eighth-note pulses per measure
 $\frac{6}{8}$ = The eighth note (♪) gets the pulse

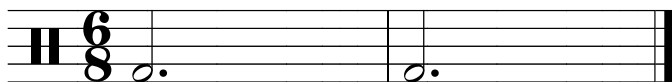


The word "pulse" is used here because, in music practice, the dotted quarter note is usually seen as the fundamental beat unit, with the eighth notes dividing the beat into three equal parts (pulses).

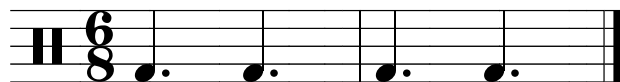
① For each example, write the counts of the measure below the notes and rests.

Clap the rhythms as you count aloud.

a)



c)



b)



d)

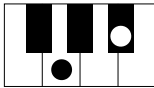


Section 7

Intervals

The Augmented 2nd and Minor 3rd

The augmented 2nd and minor 3rd are both intervals that span three half steps.

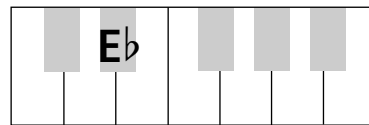
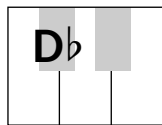
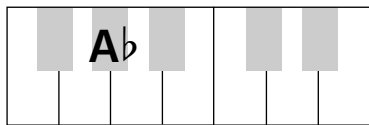
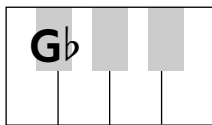
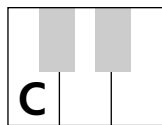
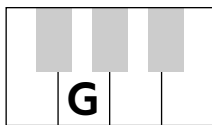
These two keys  are three half steps apart and can be spelled using the following:

G A# Augmented 2nd—G and A# are neighboring letters.
or **G B \flat Minor 3rd**—G and B \flat are a skip apart: G-(A)-B \flat .

On the staff:

**The Augmented 2nd**

① Write the letter name on the key that is an augmented 2nd **up** from each labeled key.

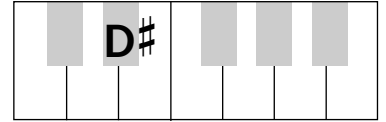
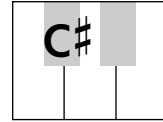
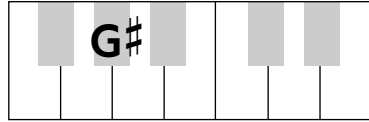
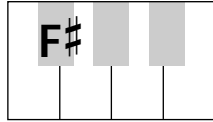
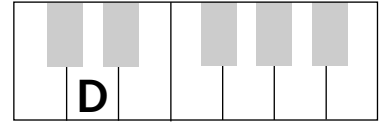
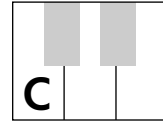
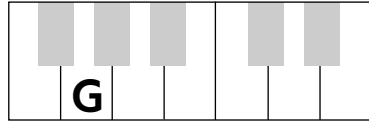
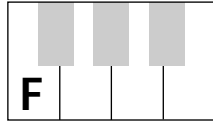


② Draw a half note an augmented 2nd up from each given note. Name the notes.

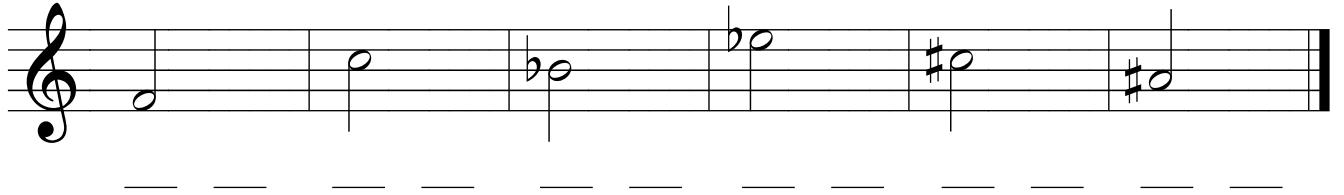


The Minor 3rd

③ Write the letter name on the key that is a minor 3rd **up** from each labeled key.

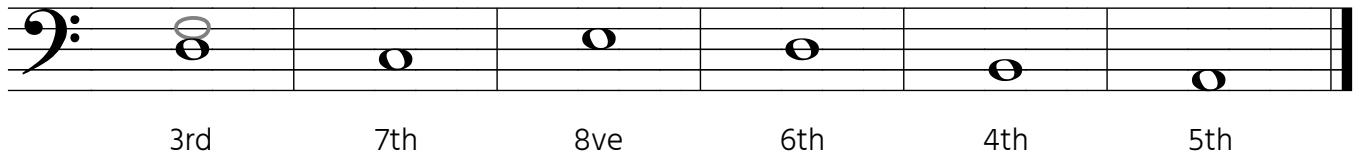


④ Draw a half note a minor 3rd up from each given note. Name the notes.

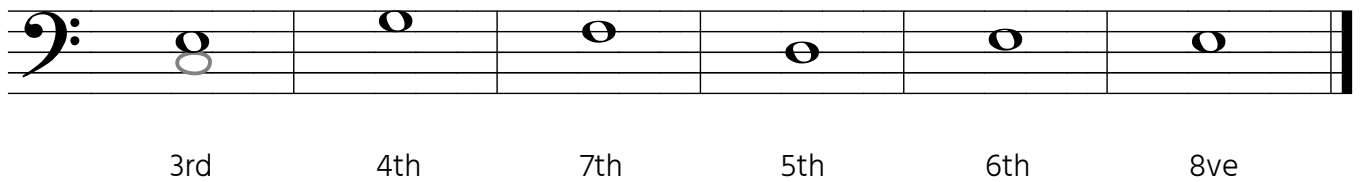


Interval Review:

⑤ Draw a whole note **above** each given note at the interval indicated.
Use ledger lines as needed.



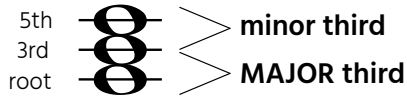
⑥ Draw a whole note **below** each given note at the interval indicated.



Section 8

The Major Triad

The **major triad** consists of a major third and a minor third from the root upwards.
The distance from the root to the 5th of the triad is a perfect fifth.



The skip spanning three half steps between the 3rd and 5th is called a minor third.

The skip spanning four half steps between the root and 3rd is called a major third.

- ① The black note head in each triad is either the **root**, **3rd**, or **5th** of the triad. Write the correct answer.

- ② For each major triad, the bracketed notes are a **MAJOR third** or a **minor third** apart.
Circle the correct choice.

minor 3rd	minor 3rd	minor 3rd	minor 3rd	minor 3rd	minor 3rd
Major 3rd	Major 3rd	Major 3rd	Major 3rd	Major 3rd	Major 3rd

Spelling the Major 3rd

The interval of a **major 3rd** spans four half steps.

The tones of this interval should always be spelled as a 3rd—that is, as a skip.

- ③ Complete the major 3rds by writing the correct letter name on each blank.

A major 3rd up from **C** is _____.

A major 3rd up from **G** is _____.

A major 3rd up from **D** is _____.

A major 3rd up from **A** is _____.

A major 3rd up from **E** is _____.

A major 3rd up from **B** is _____.

A major 3rd up from **F** is _____.

④ Complete the major 3rds by writing the correct letter name on each blank.

A major 3rd up from **D^b** is _____.

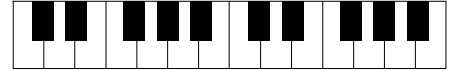
A major 3rd up from **G^b** is _____.

A major 3rd up from **E^b** is _____.

A major 3rd up from **A^b** is _____.

A major 3rd up from **F[#]** is _____.

A major 3rd up from **B^b** is _____.



Spelling the Minor 3rd

The interval of a **minor 3rd** spans three half steps.

The tones of this interval should always be spelled as a 3rd—that is, as a skip.

⑤ On each staff, draw a whole note above each given note at the interval indicated.

The **Major 3rd**—four half steps in length, spelled as a skip.

The **minor 3rd**—three half steps in length, spelled as a skip.

⑥ Spell out the tones of a major triad from each root tone given below.

Write the letter names on the blanks.

Remember: the tones of each triad must be spelled as skips. For example, **D E F[#] G A**

D - F[#] - A

B - _____ - _____

B^b - _____ - _____

E - _____ - _____

C - _____ - _____

G^b - _____ - _____

F - _____ - _____

D^b - _____ - _____

F[#] - _____ - _____

G - _____ - _____

E^b - _____ - _____

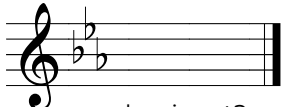
A - _____ - _____

A^b - _____ - _____



How to Find the Subdominant and Dominant Scale Degrees

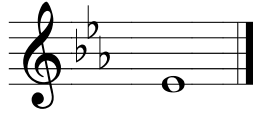
At this point, you should be comfortable finding the tonic scale degree. To find the subdominant or dominant scale degree, use the tonic as the starting point, then step up to the 4th or 5th scale degree.

For example, suppose you are asked to find the dominant scale degree —  dominant?

Take the following steps:

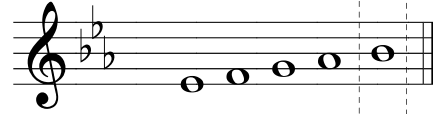
1. Identify the major key.
Find the tonic tone.
2. Visualize the scale degrees leading up to the dominant.
3. Finished! You have found the dominant.

Eb Major




(tonic)

scale degree: 1 2 3 4 5



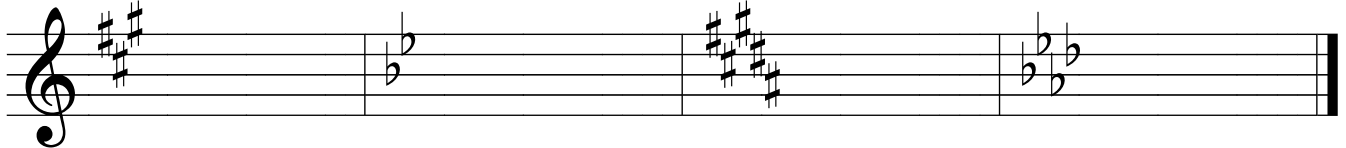
(tonic)

scale degree: 5



dominant

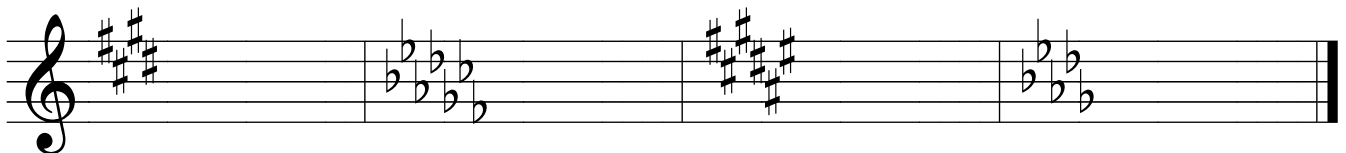
② For each key signature, name the major key and use a whole note to draw the scale degree indicated.



major key: _____ _____ _____ _____
 scale degree: tonic dominant subdominant dominant



major key: _____ _____ _____ _____
 scale degree: tonic subdominant dominant subdominant



major key: _____ _____ _____ _____
 scale degree: tonic dominant subdominant dominant

Section 10

Compound Time

Counting Sixteenth Notes

In compound time, eighth notes and sixteenth notes are counted as follows:

1 2 3 4 5 6 1 + 2 + 3 + 4 + 5 + 6 +
 or 1 la li 2 la li 1 + la + li + 2 + la + li +

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

a)

b)

c)

d)

e)

f)

② Draw bar lines where they are needed.

Section 11 Review: Intervals and Triads

Intervals

- ① Identify the interval in each measure (2nd, 5th, 8ve, etc.).

A musical staff in bass clef containing seven measures. Each measure contains two notes. Below each measure is a horizontal line for the answer.

- ② Draw a whole note **above** each given note at the interval indicated.

A musical staff in bass clef with seven measures. Each measure contains a single whole note. Below each measure is an interval label: 5th, 7th, 4th, 6th, 2nd, 8ve, 3rd.

- ③ Draw a whole note **below** each given note at the interval indicated.

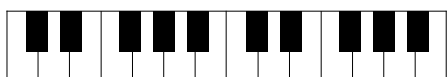
A musical staff in bass clef with seven measures. Each measure contains a single whole note. Below each measure is an interval label: 5th, 7th, 4th, 6th, 2nd, 8ve, 3rd.

- ④ Identify the distance between each pair of notes.

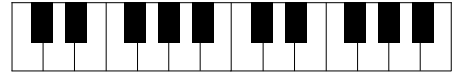
Write **W** (whole step), **H** (half step), **E** (enharmonic), or **W+H** (augmented 2nd).

A musical staff in bass clef with seven measures. Each measure contains two notes. Below each measure is a horizontal line for the answer.

A musical staff in treble clef with seven measures. Each measure contains two notes. Below each measure is a horizontal line for the answer.



- ⑤ On each staff, draw a whole note above each given note.
Use the intervals indicated:



Major 3rd—four half steps in length, spelled as a skip, or
minor 3rd—three half steps in length, spelled as a skip.

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Triads

- ⑥ Name each major triad below using a capital letter.
Remember: the root note names the triad.

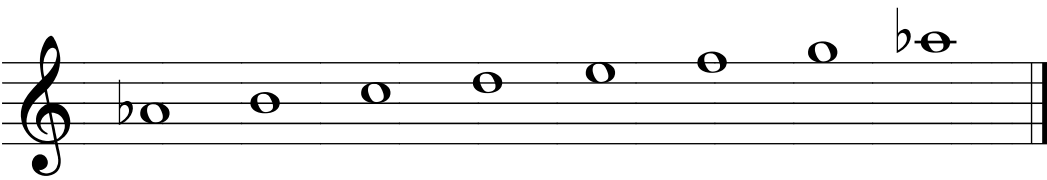
- ⑦ The black note head in each triad is either the **root**, **3rd**, or **5th** of the triad. Write the correct answer.

- ⑧ For each major triad given below, identify the root, 3rd, or 5th by writing the letter name on the blank.

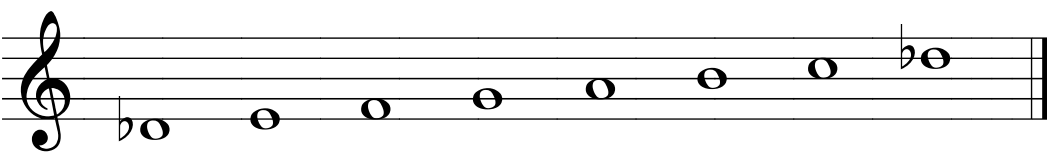
root 5th 3rd root 5th 3rd 5th

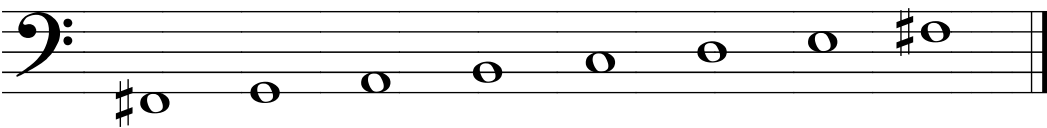
Triads

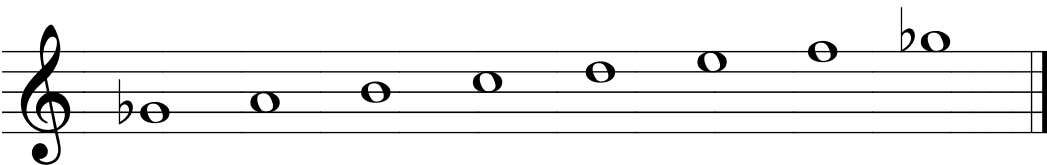
⑨ Add the sharps or flats needed to form each major scale.

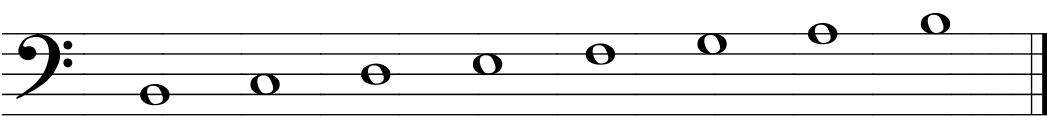
A^b Major  A^b Major scale in treble clef. The notes are A^b, B^b, C, D, E, F, G, A^b. The A^b note has a flat symbol.

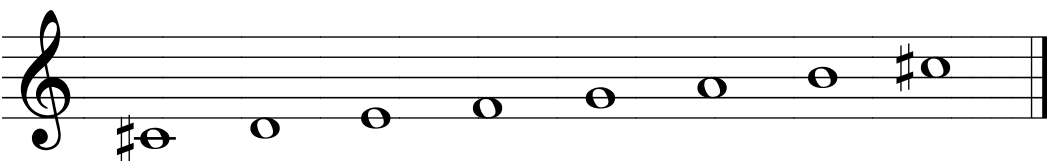
E Major  E Major scale in bass clef. The notes are E, F#, G, A, B, C, D, E. The F# note has a sharp symbol.

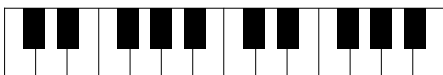
D^b Major  D^b Major scale in treble clef. The notes are D^b, E^b, F, G, A, B, C, D^b. The D^b and E^b notes have flat symbols.

F# Major  F# Major scale in bass clef. The notes are F#, G, A, B, C, D, E, F#. The F# and C# notes have sharp symbols.

G^b Major  G^b Major scale in treble clef. The notes are G^b, A^b, B, C, D, E, F, G^b. The G^b and A^b notes have flat symbols.

B Major  B Major scale in bass clef. The notes are B, C#, D, E, F#, G, A, B. The C# and F# notes have sharp symbols.

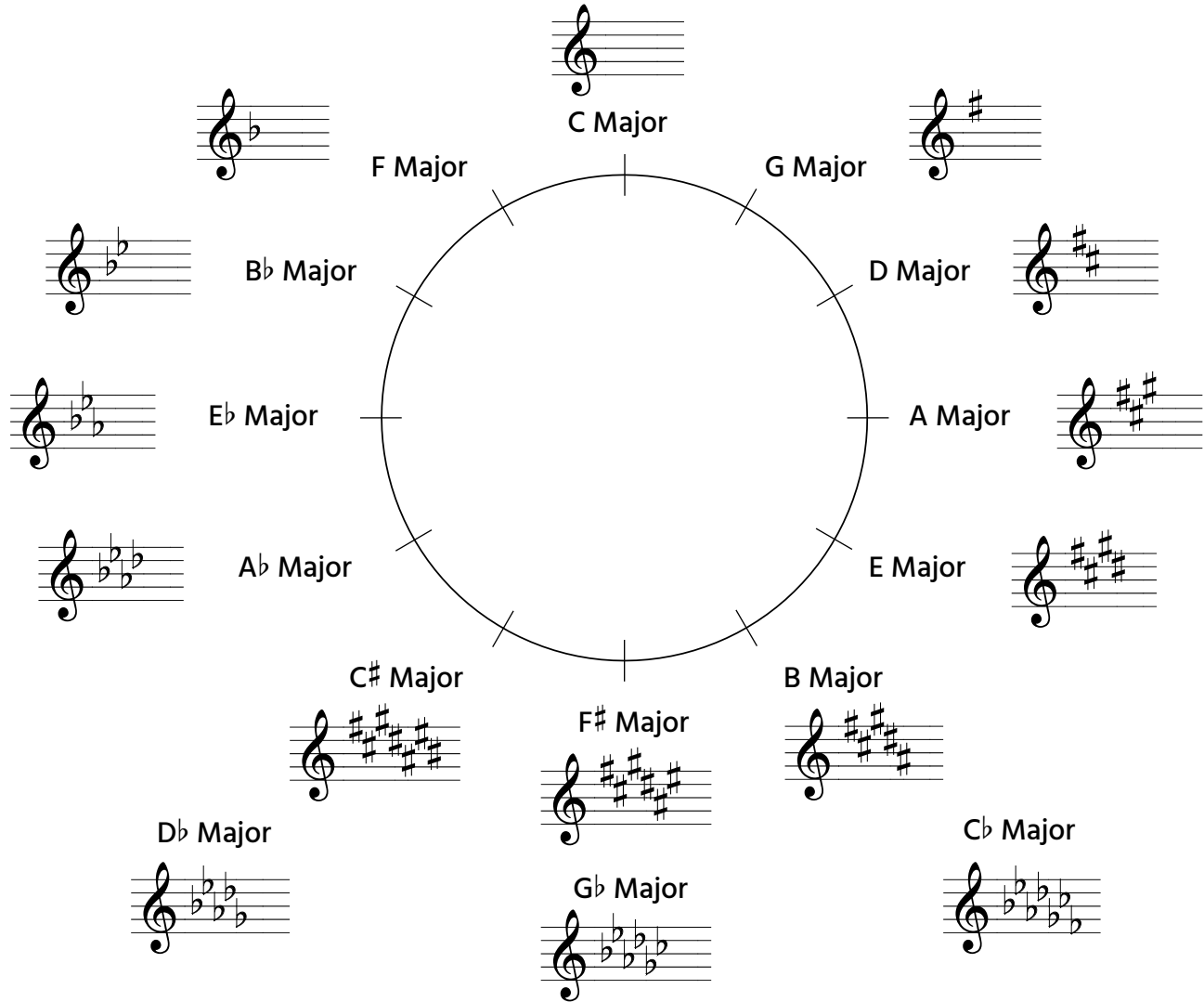
C# Major  C# Major scale in treble clef. The notes are C#, D, E, F, G, A, B, C#. The C# and F# notes have sharp symbols.



Section 12

The Circle of Fifths

The key signatures of all the major keys may be summarized in a diagram known as the **Circle of Fifths**.



Moving **clockwise** from C major along the circle of fifths, notice that: (1) sharps are added to each new key signature one at a time, and (2) each key occurs a **perfect 5th higher** than the previous one.*

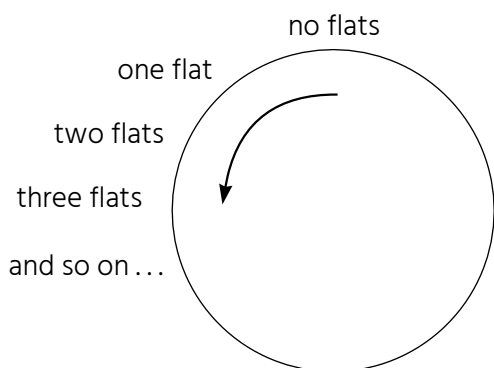
Moving **counterclockwise** from C major along the circle of fifths, notice that (1) flats are added to each new key signature one at a time, and (2) each key occurs a **perfect 5th lower** than the previous one.

Some sharp and flat keys will overlap at the bottom of the circle (at the 5, 6, and 7 o'clock positions). They are called **enharmonic keys**.

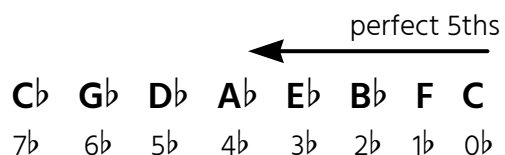
*A perfect 5th is the interval of a 5th that spans seven half steps.

The Major Circle of Fifths: A Walk-Through

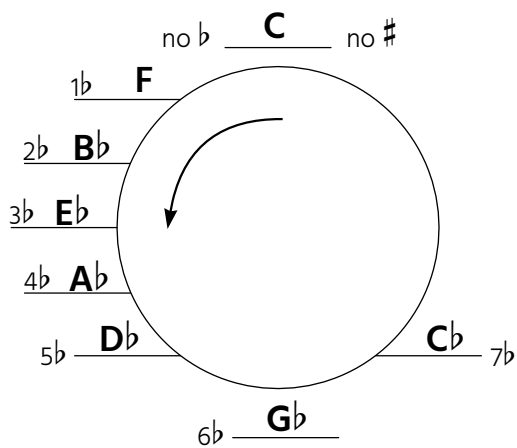
Flats are added along the circle in counterclockwise fashion.



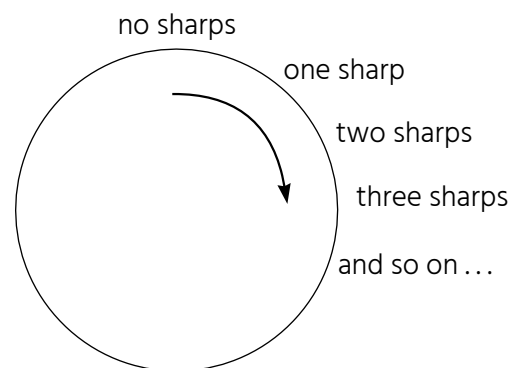
As you add flats, the key names form a pattern of descending perfect 5ths.



The pattern of descending perfect 5ths is placed counterclockwise along the circle.



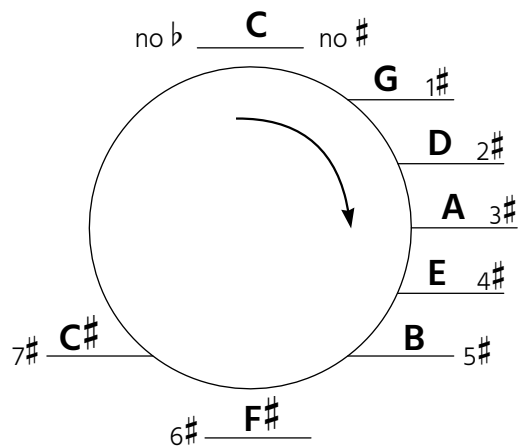
Sharps are added to the key signature in clockwise fashion.



As you add sharps, the key names form a pattern of ascending perfect 5ths.



The pattern of ascending perfect 5ths is placed clockwise along the circle.



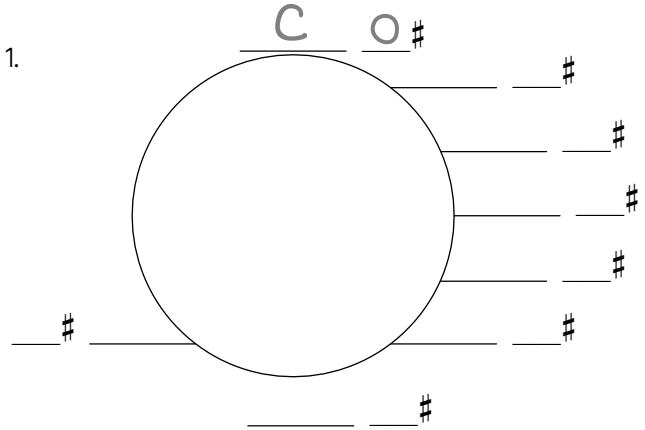
Constructing the Major Circle of Fifths:

① From **C**, write a sequence of perfect fifths **going up**. Use capital letters.

C _ _ _ _ _

② Use the sequence of fifths completed in Assignment 1. Start on **C**.

- a) Write the letters **clockwise** along the circle in the spaces provided.
- b) Write the number of sharps found in each key signature.

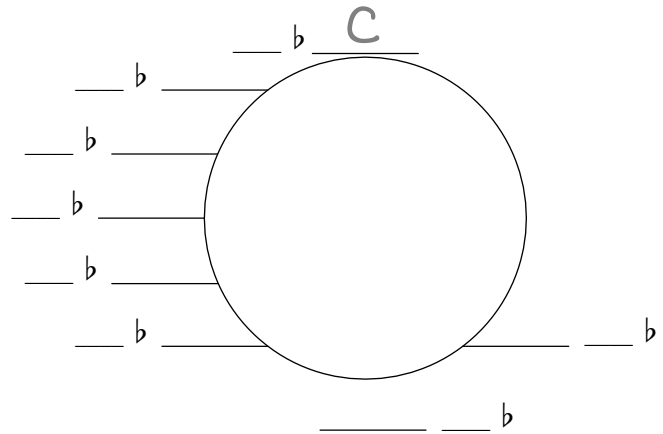


③ From **C**, write a sequence of perfect fifths **going down**. Use capital letters.

end here ← C START HERE

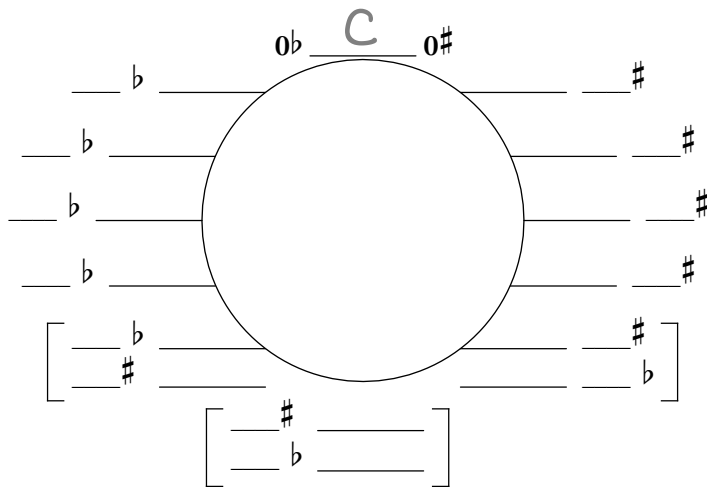
④ Use the sequence of fifths completed in Assignment 3. Start on **C**.

- a) Write the letters **counterclockwise** along the circle in the spaces provided.
- b) Write the number of flats found in each key signature.



⑤ Complete the major circle of fifths.

- a) Write the major key names in capital letters.
- b) Write the number of sharps or flats found in each key signature.



Section 13 The Primary Triads

The Primary Triads

Triads built on the first, fourth, and fifth scale degrees are called **primary triads**. These triads are referred to as the tonic, subdominant, and dominant triads, respectively (see Section 9, p. 26).

In a major key, the primary triads are major triads.

When identifying the triads of a key, **roman numerals** are used to identify: (1) the scale degree on which a triad is built, and (2) the quality of that triad. Uppercase roman numerals are used for major triads.

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

This is the **C Major** scale.

The diagram shows a musical staff with a treble clef and a key signature of one sharp (F#). The notes of the C Major scale are written as whole notes: C, D, E, F, G, A, B, C. Above the staff, scale degrees 1 through 8 (1) are indicated. Triads are shown on degrees 1, 4, and 5. The triad on degree 1 is labeled 'I' and 'tonic'. The triad on degree 4 is labeled 'IV' and 'subdominant'. The triad on degree 5 is labeled 'V' and 'dominant'.

These triads can be found through the same process outlined on p. 27.

First find the tonic, subdominant, or dominant scale degree, then construct a triad using these scale degrees as the root.

- ① For each staff: a) Write the letter name of the major key on the blank.
 b) Build a triad on the tonic, subdominant, and dominant scale degrees.
 c) Write the correct roman numeral under each triad—I, IV, or V.

_____ Major

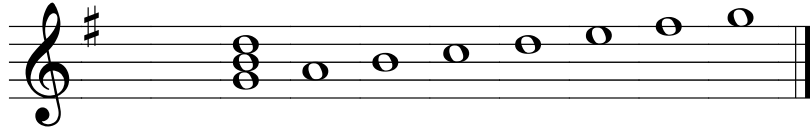
A musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The notes of the scale are written as whole notes: F#, C#, G#, A, B, C, D, E, F#.

_____ Major

A musical staff with a bass clef and a key signature of two flats (Bb, Eb). The notes of the scale are written as whole notes: Bb, Eb, F, G, Ab, Bb, C, D, Eb.

- ② For each staff: a) Write the letter name of the major key on the blank.
 b) Identify the triad given with the correct roman numeral—I, IV, or V.

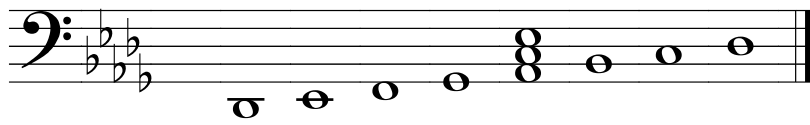
_____ Major



(Circle the correct choice)

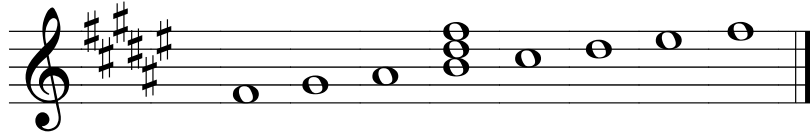
I IV V

_____ Major



I IV V

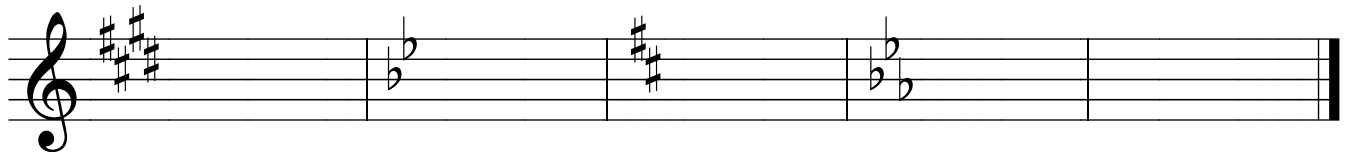
_____ Major



I IV V

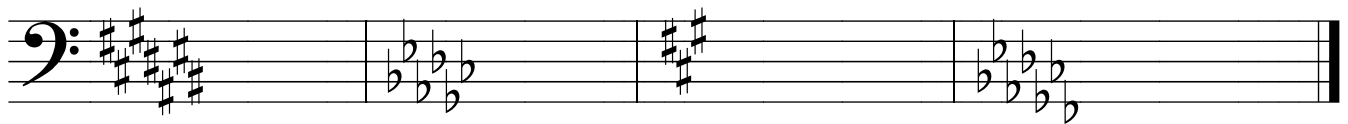
- ③ For each key signature: a) Write the name of the major key on the blank above the staff.
 b) Construct the primary triad identified by the roman numeral given (I, IV, or V). Use whole notes.

major key: _____



triad: I IV V IV V

major key: _____



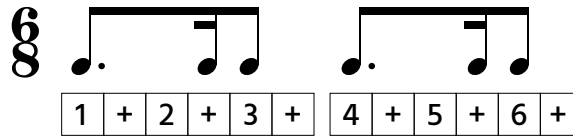
triad: I IV V IV

Section 14

Compound Time

Dotted Eighth Notes in Compound Time

Counting the  rhythm in $\frac{6}{8}$ time:



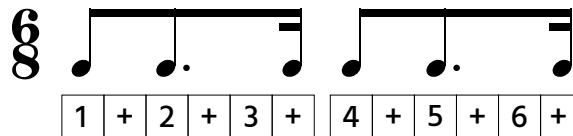
① Clap the rhythms as you count aloud.








Counting the  rhythm in $\frac{6}{8}$ time:



② Clap the rhythms as you count aloud.





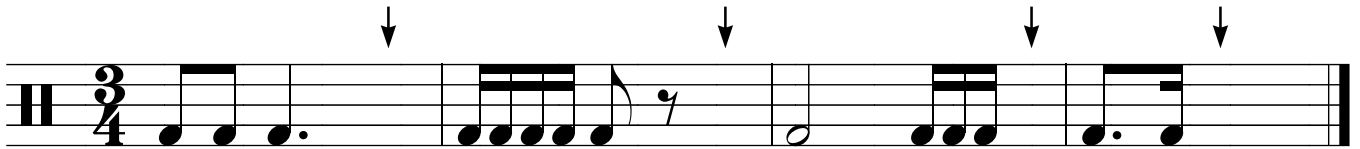



③ Draw bar lines where they are needed.

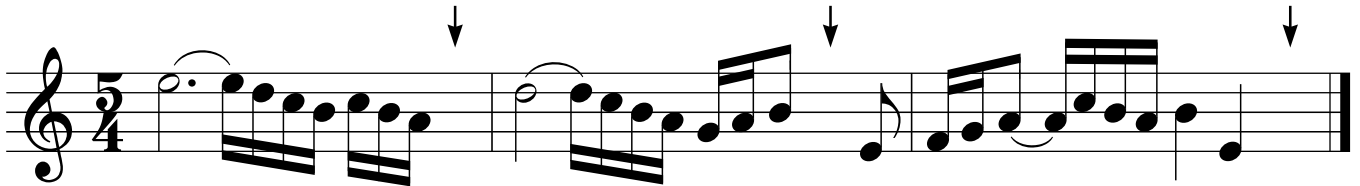


Rhythms in Simple Time

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



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



⑥ Write the top number of the time signature in each measure.



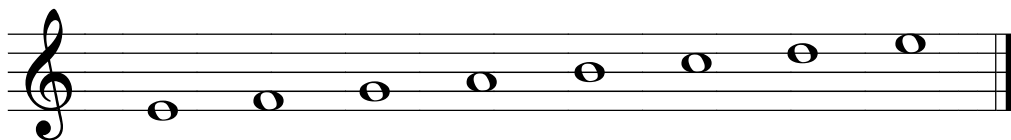
⑦ On the staff to the right, rewrite the musical example given on the left.
Use beams to connect the eighth notes and sixteenth notes where appropriate.



Section 15 Review: Scales and Key Signatures

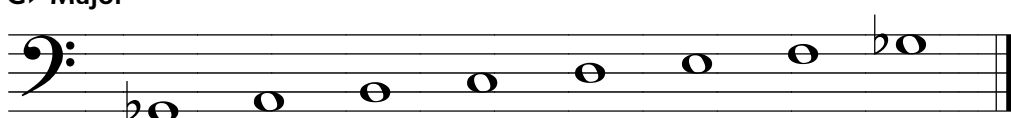
- ① For each staff: a) Add the sharps or flats needed to form the major scale.
 b) Write the letter names of the tonic, dominant, and subdominant notes on the blanks provided.

E Major



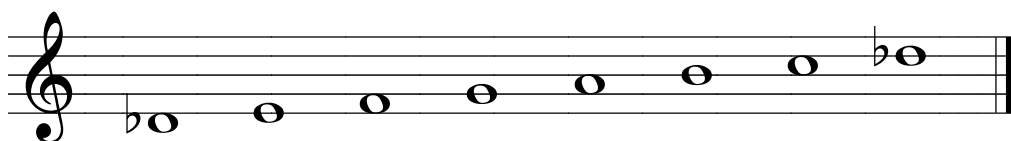
dominant: _____
 subdominant: _____
 tonic: _____

G^b Major



dominant: _____
 subdominant: _____
 tonic: _____

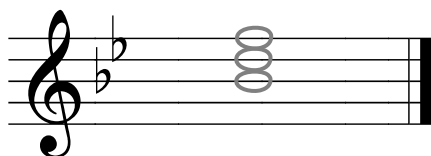
D^b Major



dominant: _____
 subdominant: _____
 tonic: _____

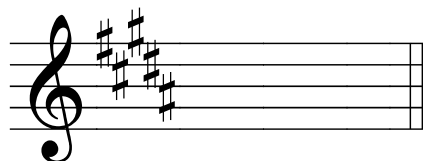
- ② For each key signature: a) Name the major key in the box provided.
 b) Construct the correct triad—tonic (I), subdominant (IV), or dominant (V).
 c) Write the correct roman numeral under each triad.

Major



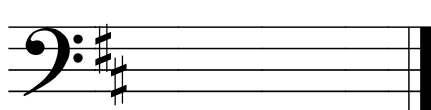
tonic: I

Major



dominant: _____

Major



subdominant: _____

Major



dominant: _____

③ Beside each staff a major key is named. For each staff:

- a) Write the key signature.
- b) Construct the correct triad—tonic (**I**), subdominant (**IV**), or dominant (**V**).
- c) Write the correct roman numeral on the blank, under the triad.

B^b
Major

dominant: V

F[#]
Major

tonic:

E
Major

subdominant:

A^b
Major

dominant:

D^b
Major

tonic:

B
Major

subdominant:

④ Identify the primary triad for each major key signature.

Write the correct roman numeral on the blank, under the triad (**I**, **IV**, or **V**).

Musical Analysis

② Study the musical example below and follow the directions.

Con Moto

a) Circle the description that best describes the tempo of the musical example:

a slow tempo or **a fast tempo** or **with motion**

b) Write the following roman numerals under the appropriate triads:

I under the tonic, **IV** under the subdominant, and **V** under the dominant.

③ Study the musical example below and follow the directions

Be careful! Be sure to consider the key signature when determining the intervals.

Grave Telemann

a) This interval is a **half step** or **whole step** (circle one)

b) This interval is a **half step** or **whole step**

c) This interval is a **Major 3rd** or **minor 3rd**

d) This interval is a **Major 3rd** or **minor 3rd**

e) This interval is a **Major 3rd** or **minor 3rd**

f) This interval is a **Major 3rd** or **minor 3rd**

APPENDIX I

Ear-Training Exercises

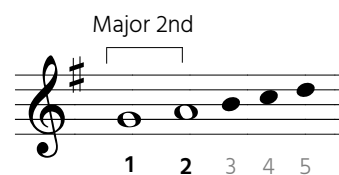
Intervals

The following exercise consists of three basic steps: 1) preparing the ear using the piano, 2) singing the first tone of an interval, and 3) singing the second tone of an interval.

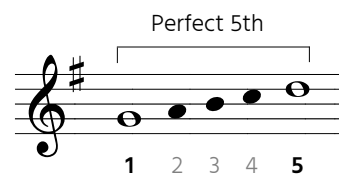
To prepare the ear, the student should play a major triad or major scale; the tonic should coincide with the lower tone of the interval to be sung. The first interval tone must be played and matched by the student.

When singing these intervals use numbers, solfege, or any neutral syllable.

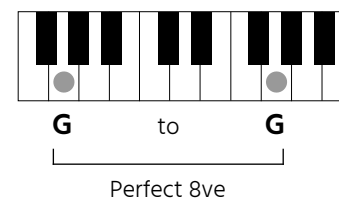
The **major 2nd** is the first interval you hear when a major scale is played. It spans a distance of two half steps.



The **perfect 5th** is formed by the first and fifth tone of the major scale. It spans a distance of seven half steps.

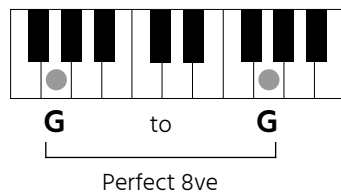


The **perfect octave (8ve)** spans a distance of twelve half steps between two tones of the same name.

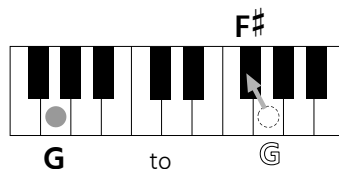


The **major 7th** spans a total of eleven half steps— one half step less than an octave. You can easily find the major 7th on the keyboard:

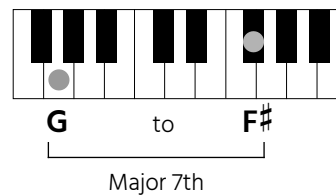
1. Play two keys that are an 8ve apart.



2. Lower the higher tone one half step.



3. Finished—a major 7th.



Singing the Interval Tones

The following process is an example of how the student might practice the Perfect 5th.

Play scale or triad to prepare the ear. Or play only the starting tone. Sing the lower interval tone. Sing the higher interval tone. Play and sing both tones to check the pitches.

The student should always check pitch accuracy. It is very helpful to record these sessions and listen to the playback. In doing this, the student will learn to hear himself more objectively.

Dissonance and Consonance

A chord or interval may be classified as either dissonant or consonant.

A **dissonance** occurs when two tones produce a harsh, clashing sound when played together.

A **consonance** occurs when two tones blend pleasantly when played together.

Try the following procedures to better understand the difference.

- Starting on any tone, construct a major 2nd and play the tones as a harmonic interval (at the same time). Notice the harsh, clashing sound. Do the same with a major 7th.
The major 2nd and major 7th are dissonant intervals.
- Starting on any tone, construct a perfect 5th and play the tones as a harmonic interval. Notice the difference in the sound. The tones blend well and produce a pure sound with no harshness. Do the same with a perfect 8ve.
The perfect 5th and perfect 8ve are consonant intervals.

Interval Practice App



The following web application will play the following intervals:
major 2nd, perfect 5th, major 7th, and perfect 8ve:

primothory.com → Level 6 → Interval Identification



Sight-Singing and Melodic Dictation

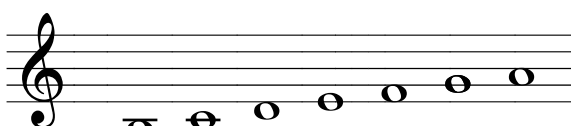
A **melody** is a group of notes that sound one at a time and form a complete musical statement or thought—a musical sentence. **Sight-singing** is the singing of a piece of written music on seeing it for the first time.

The following exercises are designed for solo practice and serve as excellent preparation for the singing of melodies written on the staff. These exercises will also help train the student to hear simple melodies with such understanding that he can write them down on a staff without the aid of an instrument.

Scale Degrees

The exercises in the following section can be practiced solo by the student or with a teacher. The numbers used in the exercises 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: 7 **1** **2** **3** **4** **5** **6**
 solfège: Ti Do Re Mi Fa So La

Singing Exercises

The following exercises should be sung using scale degree numbers or solfège (preferably movable-*Do*) and can be performed in any key depending on the student's comfortable singing range. A dash after a scale degree means to hold that scale degree an extra beat.

A triad or scale figure should be played from time to time as the student sings these exercises so that the key center (tonic) is kept firmly in mind.

scale degree 1:

1 3 5 3 1
 1 2 3 4 5 4 3 2 1
 1 7 1 2 3 4 5
 1 7 1 3 5 6 5
 1 3 5 6 5 3 1 7 1
 1 2 1 7 1 3 5
 1 7 1 2 3 2 3 4 5

scale degree 3:

3 2 1 3 5 6 5
 3 2 1 7 1 3 5
 3 4 3 1 5 6 5
 3 2 3 5 1 7 1
 3 1 5 6 5 1 5
 3 5 1 7 1 5 1
 3 1 7 1 5 6 5

scale degree 5:

5 3 1 3 5 6 5
 5 3 1 7 1 2 3
 5 3 1 7 1 3 5
 5 6 5 4 3 2 1
 5 6 5 3 1 7 1
 5 1 5 6 5 1 5
 5 3 5 6 5 3 5

More Singing Exercises

The following exercises are a bit longer and should be sung with a sense of steady rhythm.

A dash after a scale degree means to hold it an extra beat, thus giving these exercises the feel of $\frac{4}{4}$ time.

For example, the following sequence 1 2 3 4 5 1 5 - 5 4 3 2 1 5 1

may be sung as follows:

1 2 3 1 3 4 5 - 5 6 5 3 1 2 3 - 3 4 5 3 4 3 2 - 3 1 2 7 1
 1 3 5 6 5 4 3 - 3 1 2 1 7 1 2 - 2 3 4 2 3 1 2 - 2 1 7 2 1
 5 6 5 3 4 2 3 - 3 4 5 3 4 3 2 - 2 1 7 1 2 3 2 - 2 4 3 2 1
 5 1 5 6 5 3 2 - 2 7 1 3 5 3 4 - 4 2 3 1 4 2 3 - 2 1 1 7 1

Other Uses for These Exercises

The exercises found above can be used to develop various aspects of musicianship in the student. Some applications are given below:

1. **Melodic dictation:** The teacher plays an exercise and the student write the tones heard as scale degrees, solfège, or as notes on the staff.
2. **Key familiarization:** The student writes any short phrase found above as notes on the staff. Write the same exercise in various major keys. Use only whole notes and no time signature.
3. **Composition:** The student takes any exercise above and writes it out as a melody on the staff using a time signature, key signature and rhythms. The length of this musical example may be predetermined (2 measures, 4 measures, and so on.).
4. **Improvisation:** Teacher plays an ostinato accompaniment. The student plays with one hand and, using the scale degrees from a given exercise as a starting point, plays a freestyle improvisation. The student can repeat notes, repeat a small group of notes, intersperse his own notes, and so on, all the while using the scale degrees as a reference point.

Triad Identification

The following exercise can be practiced with the teacher or by the student alone using the interactive web application provided.

The student will hear a triad played. The student identifies the triad as major or minor.

This may be done a couple of ways:

- 1) The student may answer verbally by calling out “major” or “minor,” or
- 2) the student may write **MAJ** (major) or **min** (minor) on a piece of paper if the teacher plays a number of triads to be identified. The answer sheet may look something like the following:

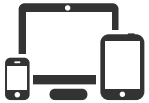
1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

Answer Sheet Templates

Printable answer sheet templates can be found at the following location:

primotheory.com → Level 6 → p. 49 – Answer sheet templates

Triad Practice App



The following web application will play major and minor triads:

primotheory.com → Level 6 → Triad Identification



Melodic Dictation Practice

The act of writing on the staff the notes of a melody that is performed is called **melodic dictation**. When listening to a melody in a dictation exercise, the student should keep the following in mind:

- The ear should be sufficiently prepared; the tonic should be firmly established.
- The student should not begin to write immediately. At first, it is best to just listen carefully.
- The student should try to memorize what is heard so as to develop his musical memory.
- The tonic tone should always be kept in mind and used as a reference point when needed.

Melodic Dictation App



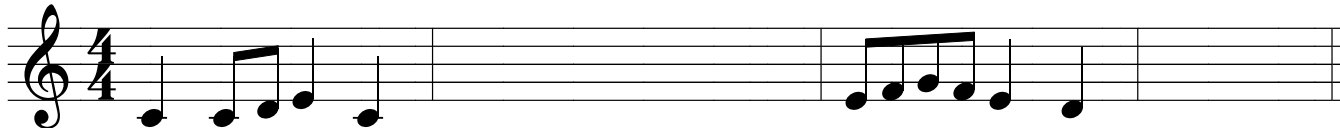
The following exercises can be practiced with the teacher or by the student alone using the interactive web application provided:

primotheory.com → Level 6 → Melodic Dictation Exercises

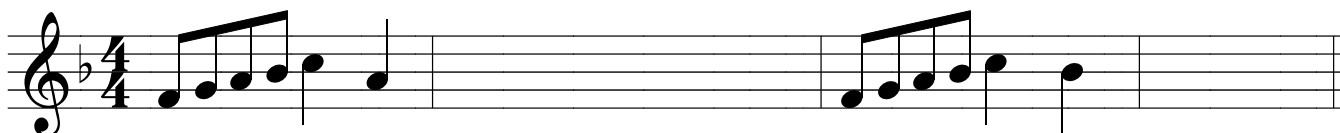


Each melody is four measures in length. Fill in the blank measures.

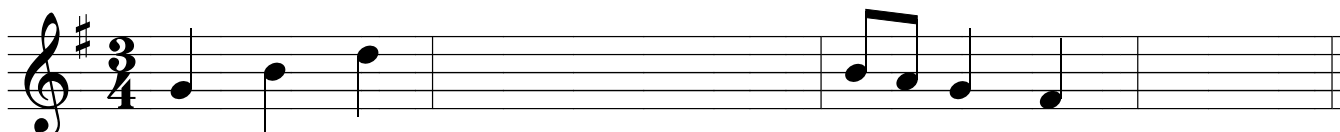
① C Major



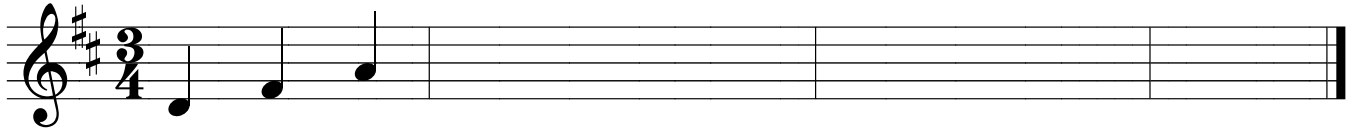
② F Major



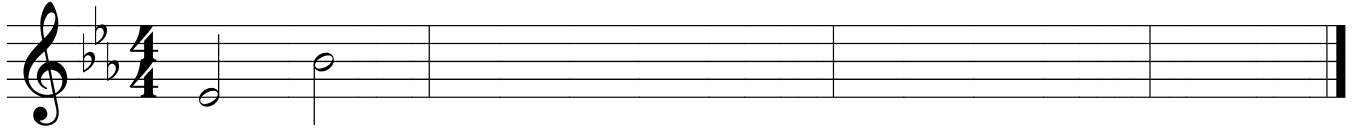
③ G Major



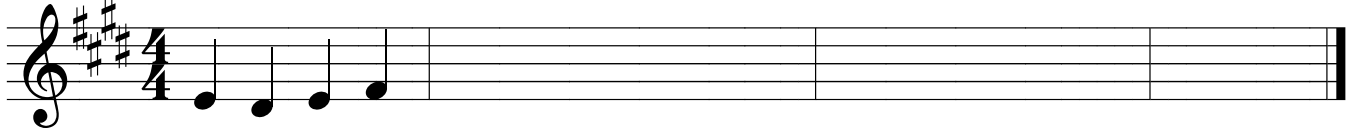
④ D Major



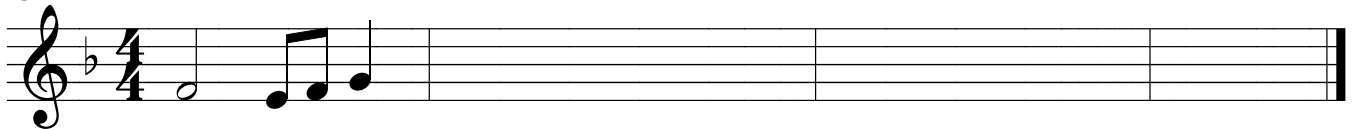
⑤ E♭ Major



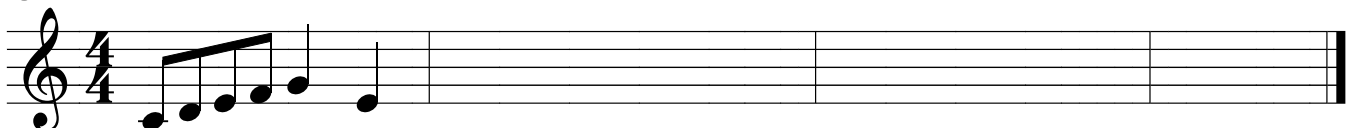
⑥ E Major



⑦ F Major



⑧ C Major



Supplemental Melodies



To access more melodies for dictation practice go to:

primotheory.com → Level 6 → Melodic Dictation Exercises:
Supplemental Melodies



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.

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

primotheory.com → Level 6 → 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 to request the password or printable PDF file.

Assignment 1

- ① You will hear major and minor triads played in broken and blocked form. Identify each as **MAJ** or **min**.

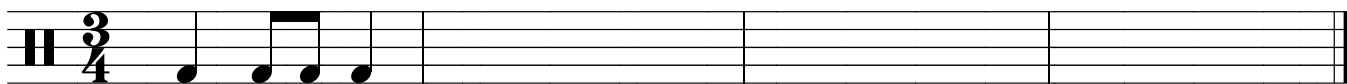


1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

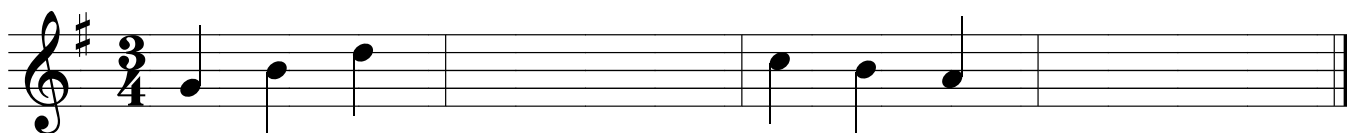
- ② You will hear intervals played in broken and blocked form. Identify each as **2nd**, **5th**, **7th**, or **8ve**.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

- ③ You will hear a four-measure rhythm. Fill in the blank measures.



- ④ You will hear a four-measure melody in **G Major**. Fill in the blank measures.



Assignment 2

- ① You will hear major and minor triads played in broken and blocked form. Identify each as **MAJ** or **min**.

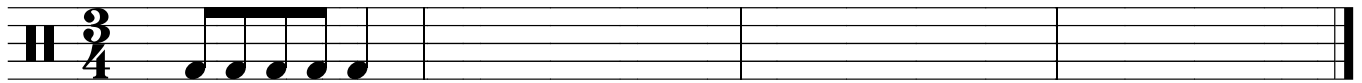


1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

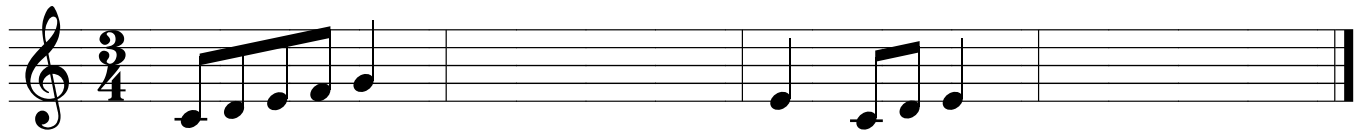
- ② You will hear intervals played in broken and blocked form. Identify each as **2nd**, **5th**, **7th**, or **8ve**.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

- ③ You will hear a four-measure rhythm. Fill in the blank measures.



- ④ You will hear a four-measure melody in **C Major**. Fill in the blank measures.



Assignment 3

- ① You will hear major and minor triads played in broken and blocked form. Identify each as **MAJ** or **min**.

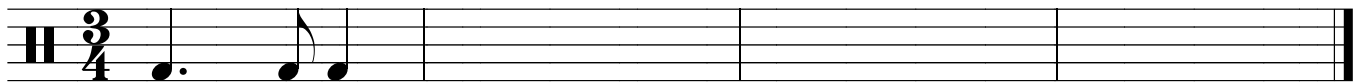


1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

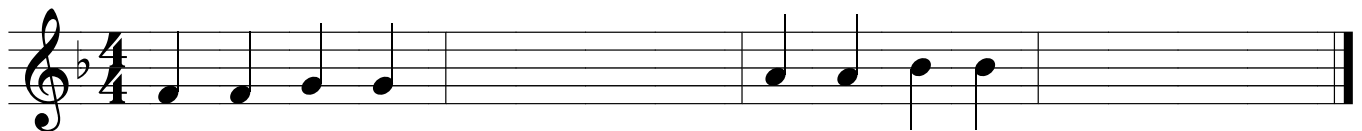
- ② You will hear intervals played in broken and blocked form. Identify each as **2nd**, **5th**, **7th**, or **8ve**.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

- ③ You will hear a four-measure rhythm. Fill in the blank measures.



- ④ You will hear a four-measure melody in **F Major**. Fill in the blank measures.



Assignment 4



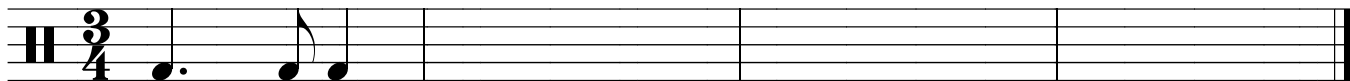
- ① You will hear major and minor triads played in broken and blocked form. Identify each as **MAJ** or **min**.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

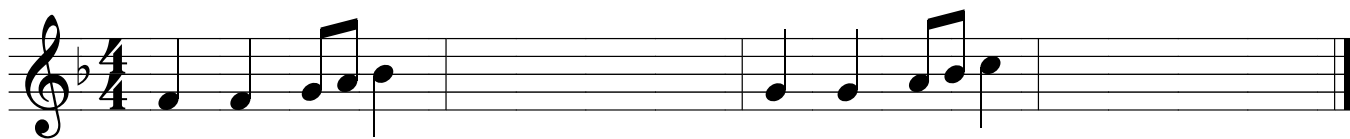
- ② You will hear intervals played in broken and blocked form. Identify each as **2nd**, **5th**, **7th**, or **8ve**.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

- ③ You will hear a four-measure rhythm. Fill in the blank measures.



- ④ You will hear a four-measure melody in **F Major**. Fill in the blank measures.



Assignment 5



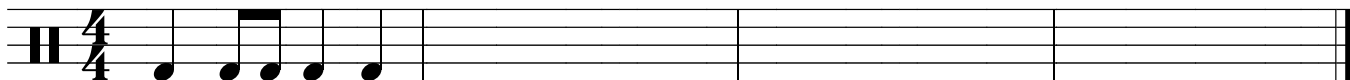
- ① You will hear major and minor triads played in broken and blocked form. Identify each as **MAJ** or **min**.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

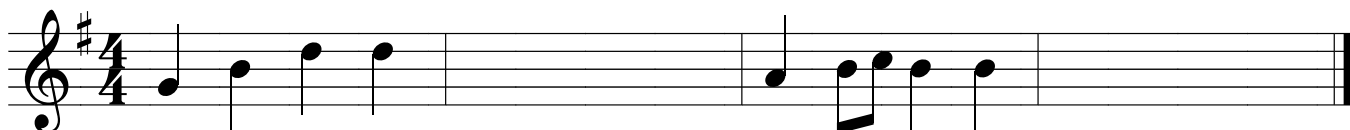
- ② You will hear intervals played in broken and blocked form. Identify each as **2nd**, **5th**, **7th**, or **8ve**.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

- ③ You will hear a four-measure rhythm. Fill in the blank measures.



- ④ You will hear a four-measure melody in **G Major**. Fill in the blank measures.



Assignment 6

- ① You will hear major and minor triads played in broken and blocked form. Identify each as **MAJ** or **min**.

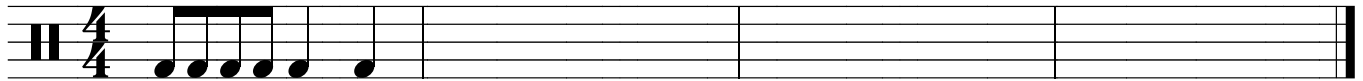


1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

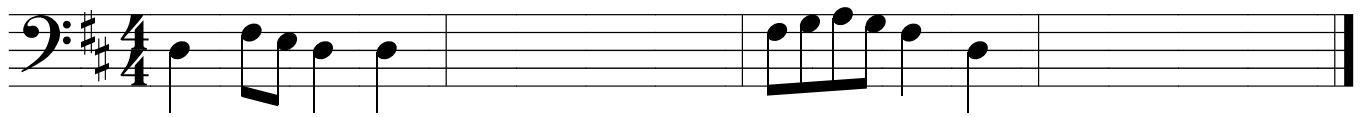
- ② You will hear intervals played in broken and blocked form. Identify each as **2nd**, **5th**, **7th**, or **8ve**.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

- ③ You will hear a four-measure rhythm. Fill in the blank measures.



- ④ You will hear a four-measure melody in **D Major**. Fill in the blank measures.



Assignment 7

- ① You will hear major and minor triads played in broken and blocked form. Identify each as **MAJ** or **min**.

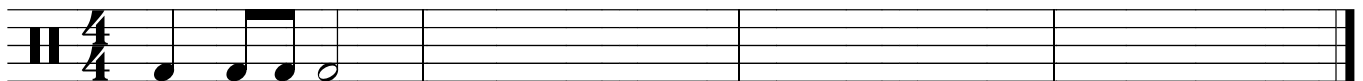


1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

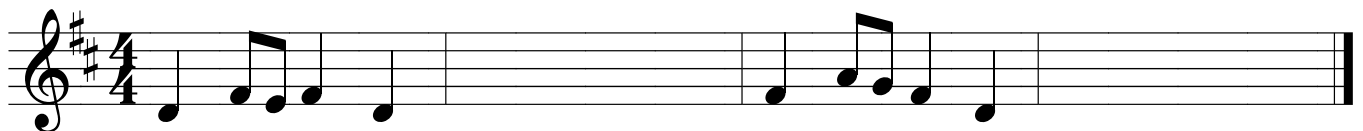
- ② You will hear intervals played in broken and blocked form. Identify each as **2nd**, **5th**, **7th**, or **8ve**.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

- ③ You will hear a four-measure rhythm. Fill in the blank measures.



- ④ You will hear a four-measure melody in **D Major**. Fill in the blank measures.



Assignment 8

- ① You will hear major and minor triads played in broken and blocked form. Identify each as **MAJ** or **min**.

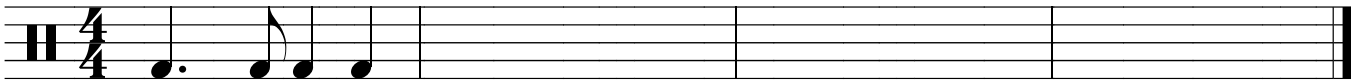


1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

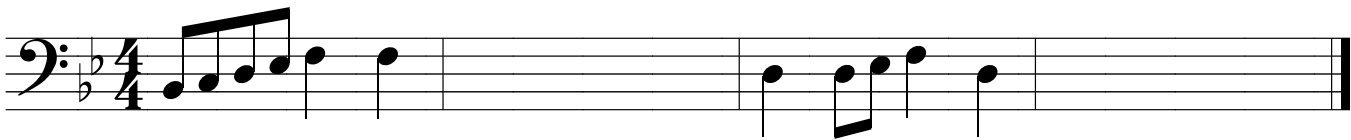
- ② You will hear intervals played in broken and blocked form. Identify each as **2nd**, **5th**, **7th**, or **8ve**.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

- ③ You will hear a four-measure rhythm. Fill in the blank measures.



- ④ You will hear a four-measure melody in **B \flat Major**. Fill in the blank measures.



APPENDIX III

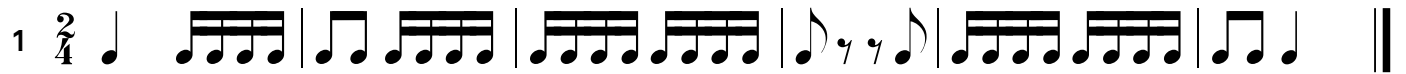
Rhythm Exercises

Rhythm Exercises in Simple Time

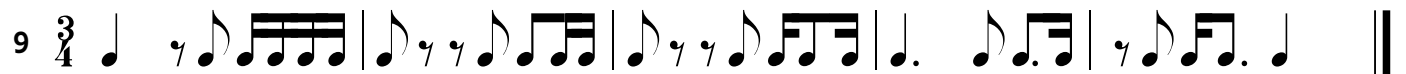
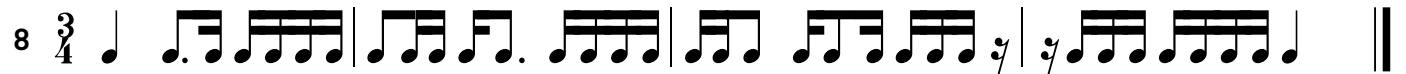
Clap the rhythms as you count aloud.

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

Sixteenth-Note Rhythms in $\frac{2}{4}$ Time



Sixteenth Note-Rhythms in $\frac{3}{4}$ Time



Sixteenth-Note Rhythms in $\frac{4}{4}$ Time

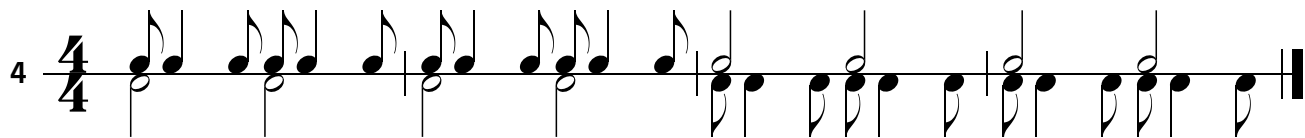
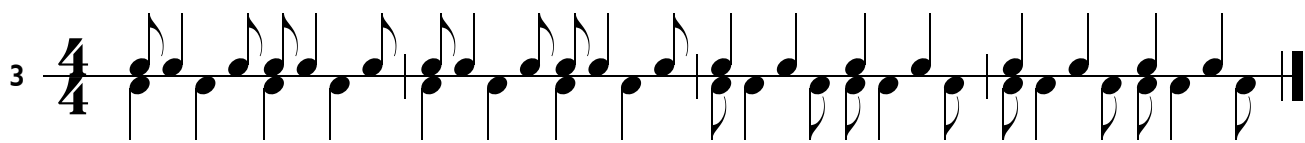
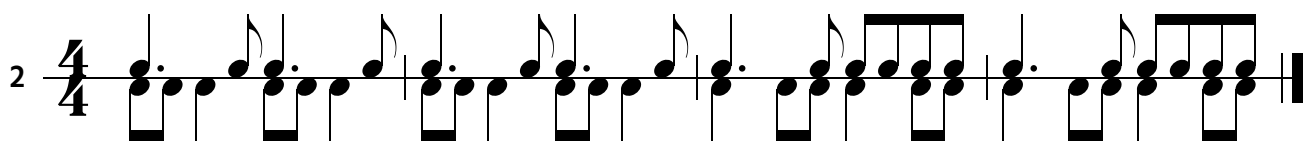
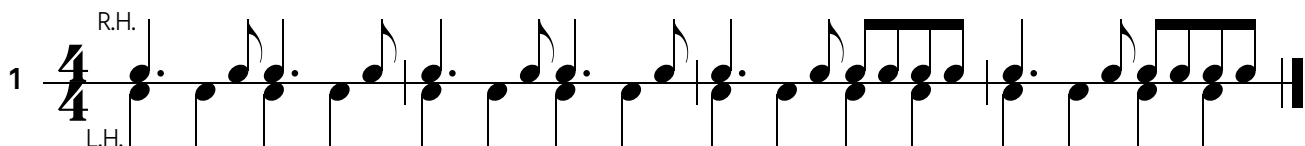


Two-Part Rhythm Exercises

The student plays the following exercises with both hands.

The right hand plays the top notes; the left hand plays the bottom notes.

Rhythms in $\frac{4}{4}$ Time



Rhythm Exercises in Compound Time

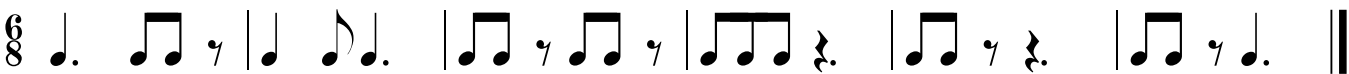
Clap the rhythms as you count aloud.

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

1 


2 

3 


4 

5 

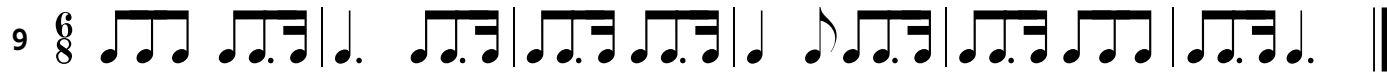
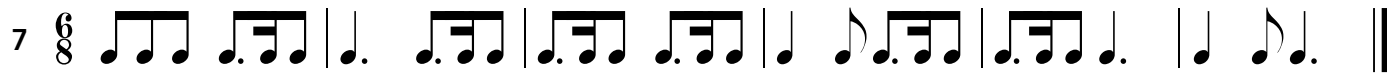
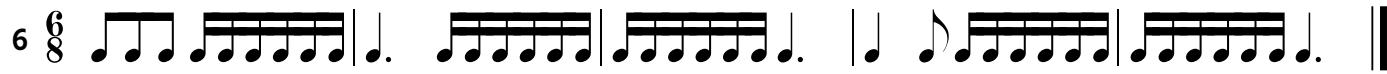
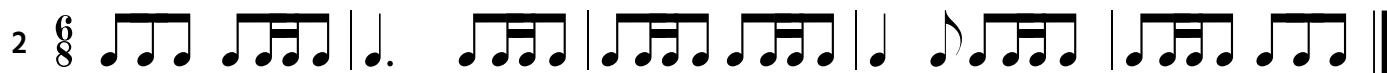
6 

7 

8 

9 

10 

Sixteenth-Note Rhythms in $\frac{6}{8}$ Time

Rhythmic Dictation Practice

Rhythmic dictation involves hearing a rhythm and writing down the notes on the staff. There are various ways to approach the task of writing a rhythm on paper, but these basic guidelines should be followed:

- Always keep track of the fundamental beat unit.
- First begin to write on a scratch sheet of paper.
- At first, don't waste time and attention coloring note heads. Begin writing in an abbreviated, shorthand. manner.



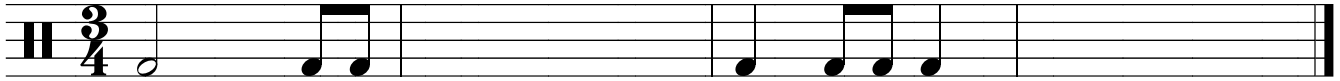
The following exercises can be practiced with the teacher or by the student alone using the interactive web application provided:

primotheory.com → Level 6 → Rhythmic Dictation Exercises

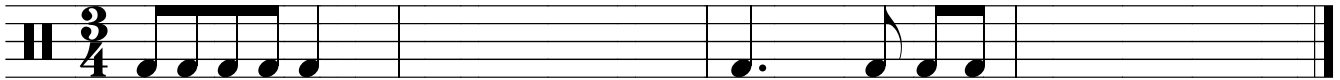


Each rhythm is four measures in length. Fill in the blank measures.

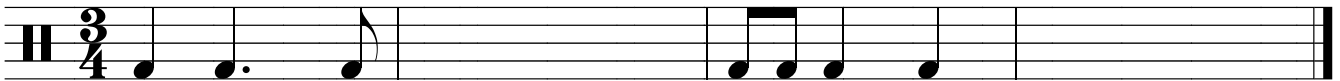
A



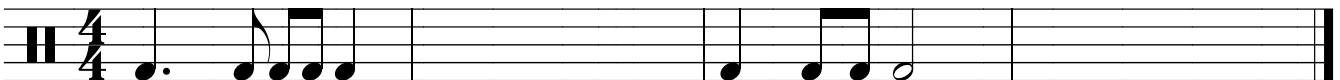
B



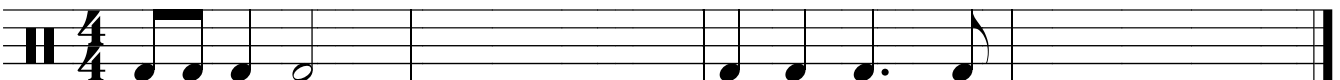
C



D



E



To access more melodies for dictation practice, go to:

primotheory.com → Level 6 → Rhythmic Dictation Exercises: Supplemental Rhythms



Definitions

accidental	A sharp sign, flat sign, or natural sign
<i>adagio</i>	A slow tempo
<i>al fine</i>	Play to the end of a piece or to a point marked <i>fine</i>
<i>allegro</i>	A fast, lively tempo
<i>andante</i>	A tempo indicating a moderate walking speed
augmented 2nd	An interval spanning three half steps and spelled as a 2nd (e.g. C–D [#])
binary form	A piece made up of two related sections; AB form
cadence	A resting point in the music
chord	Three or more tones sounding together
chromatic sign	Sharp, flat, or natural signs; an accidental
circle of fifths	A diagram summarizing the relationship of major keys
<i>con moto</i>	With motion
consonance	The mixing of sounds that blend well
<i>crescendo</i>	Growing louder; <i>cresc.</i>
<i>da capo (D.C.)</i>	Repeat from the beginning
<i>dal segno (D.S.)</i>	Repeat from the point marked by a sign, usually S
<i>decrescendo</i>	Growing softer; <i>decresc.</i>
diatonic half step	A half step spelled using two neighboring letter names (e.g. C–D ^b)
diatonic whole step	A whole step spelled using two neighboring letter names (e.g. C–D)
<i>diminuendo</i>	Growing softer; <i>dim.</i>
dissonance	The mixing of sounds that do not blend well, that produce a discord
dominant	The fifth tone of a scale; scale degree five
dominant triad	A triad built on the fifth scale degree
enharmonic tones	Two tones of the same pitch that are spelled differently
harmonic interval	Two tones played at the same time
interval	The distance in pitch between two tones
key signature	The arrangement of sharps or flats that identify the key of a piece
keynote	The first tone (degree) of a scale; tonic
ledger line	Lines added above or below a staff to extend it
<i>legato</i>	Play in a smooth and connected manner
major scale	Eight ascending tones that form the following half and whole step pattern: W-W-H-W-W-W-H
major third	An interval spanning four half steps, spelled as a skip (e.g. C–E)
major triad	A triad that contains a major 3rd from its root to its third and a minor 3rd from its third to its fifth
melodic interval	Two tones played one at a time
meter	The organizing pattern of strong and weak beats
minor third	An interval spanning three half steps, spelled as a skip (e.g. C–E ^b)
minor triad	A triad that contains a minor 3rd from its root to its third and a major 3rd from its third to its fifth
<i>moderato</i>	A moderate tempo a little faster than <i>andante</i>
motive, motif	A short, distinctive rhythmic or melodic idea used repeatedly
octave	An interval spanning a distance of eight major scale tones, or twelve half steps

order of flats	The order in which flats appear in a key signature
order of sharps	The order in which sharps appear in a key signature
ornament	A note or notes added to “beat” notes of music, embellishing the music
pentachord	A series of five musical tones
pentatonic scale	A scale of five tones
phrase	A complete musical thought; a unit of musical syntax
pitch	The highness or lowness of a sound
<i>poco a poco</i>	Little by little
primary triads	Triads built on scale degrees 1, 4, and 5; the tonic, subdominant, and dominant triads
<i>rallentando</i>	Slowing the tempo
root note	The note on which a triad is built, giving the triad its name
subdominant	The fourth tone of a scale; scale degree four
subdominant triad	The triad built on the fourth scale degree
syncopation	The emphasis of beats that are normally weak in a meter; an off-beat
tempo	The speed of steady beats, moving in time
ternary form	A piece made up of three related sections; ABA form
tetrachord	A scale of four tones
tonic	The tone that identifies a key or scale; scale degree one; keynote
tonic triad	A triad built on the first scale degree
triad	A three note chord, stacked in thirds
triad root	The tone on which a triad is built, giving the triad its name

Definition Flash Cards



Go here to study these definitions online using various activities:

primotheory.com → Level 6 → Definitions



