

Primo Theory

Level 4 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

The Grand Staff

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

The diagram shows a grand staff with two staves. The top staff is the treble clef and the bottom is the bass clef. A brace on the left joins them. A bar line is in the middle. A double bar line is at the end. Notes are placed on lines and spaces. Above the treble staff, notes on lines are labeled C, E, G, B, D, F and notes on spaces are labeled D, F, A, C, E, G. Below the bass staff, notes on lines are labeled G, B, D, F, A, C and notes on spaces are labeled F, A, C, E, G, B. Labels 'Line Notes' and 'Space Notes' are placed between the staves. Arrows point to the brace, bar line, and double bar line.

① Write the correct number (from the column on the right) in the boxes.

The diagram shows a grand staff with two staves. A brace is on the left. A bar line is in the middle. A double bar line is at the end. There are five boxes with arrows pointing to the treble clef, the bass clef, the brace, the bar line, and the double bar line.

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

② Name the notes.

The diagram shows a grand staff with two staves. The top staff is the treble clef and the bottom is the bass clef. There are eight measures. The notes are: Treble staff: G4, A4, B4, C5, B4, A4, G4. Bass staff: G3, F3, E3, D3, C3, B2, A2, G2.

③ Name the notes of the treble staff.

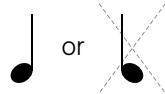
④ Name the notes of the bass staff.

Checklist for Drawing Notes:

Do the stems go
up or down?



Is the stem on the
left or right?



(dr. pepper)

How long
is the stem?



Where is the
dot placed?



⑤ Draw a note in each measure as instructed.

Use **whole notes**.

Use **half notes**.

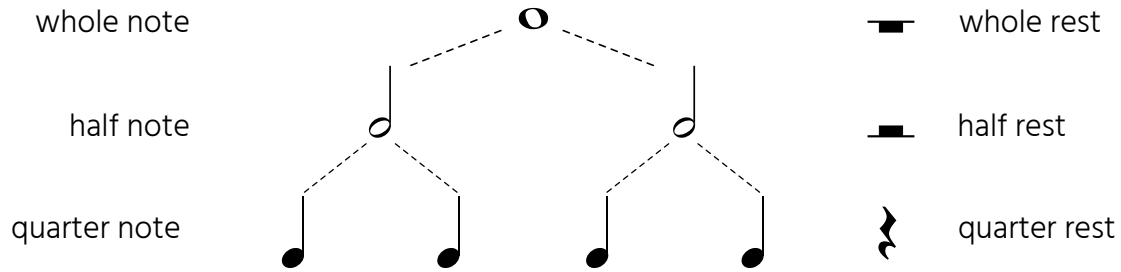
Use **dotted half notes**.

Use **quarter notes**.

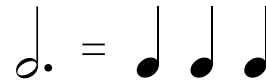
Section 2

Rhythm



The following graph shows a hierarchy of note values.





The dotted half note is equal in value to three quarter notes:





① Write the **number** that completes each statement.



One  note equals _____  notes.


One  note equals _____  notes.


One  note equals _____  notes.


One  note equals _____  notes.


② Draw the **one note** that completes each statement.


One  rest equals two  notes.

Two  rests equal one _____ note.



One  rest equals four _____ notes.

Two  rests equal one _____ note.

One  rest equals two _____ notes.



Four  rests equal one _____ note.

③ Draw the **one note** that is equal in value to the notes and rests given.

 +  = _____

 +  = _____

 +  +  = _____

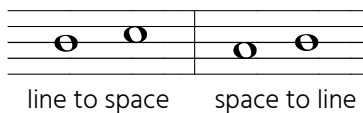
 +  = _____

Section 3

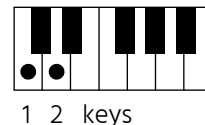
Intervals

A **2nd** is the same as a **step**.

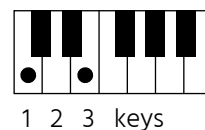
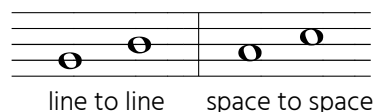
On the staff:



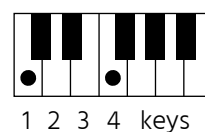
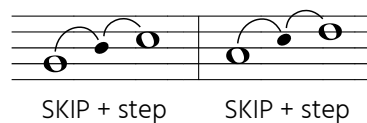
On the keyboard:



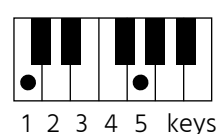
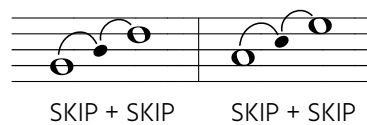
A **3rd** is the same as a **skip**.



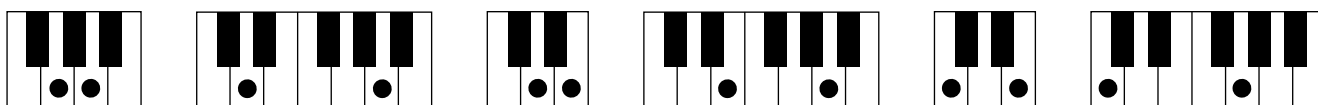
A **4th** is a **skip plus a step**.



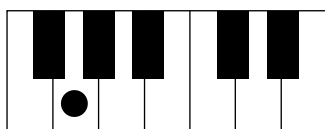
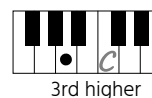
A **5th** is **two skips**.



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



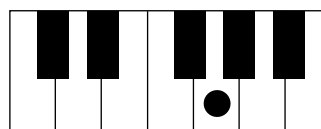
② Name the key at the correct distance from each key marked with a dot. Example:



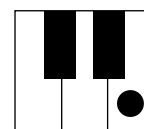
5th higher



3rd higher



4th lower



2nd lower

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

④ Draw a whole note a **2nd** up from each given note. Name the notes.

A B _____

⑤ Draw a half note a **3rd** up from each given note. Name the notes.

E G _____

⑥ Draw a dotted half note a **4th** up from each given note. Name the notes.

⑦ Draw a quarter note a **5th** up from each given note. Name the notes.

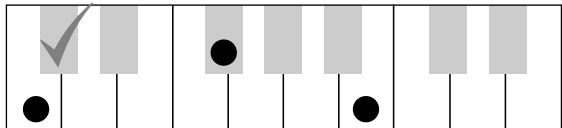
Section 4

Accidentals

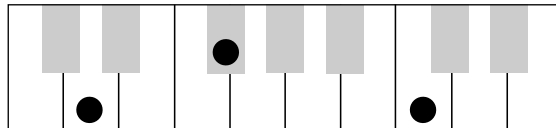
Half Steps

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

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



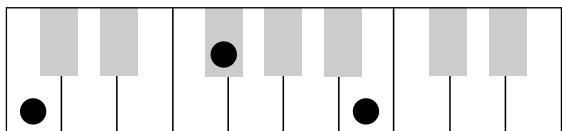
- b) Draw a ✓ on the key a **half step DOWN** from each marked key.



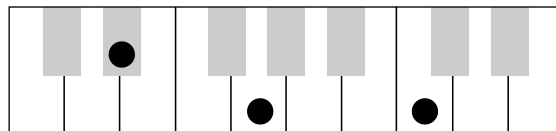
Whole Steps

A **whole step** is two half steps in length.

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

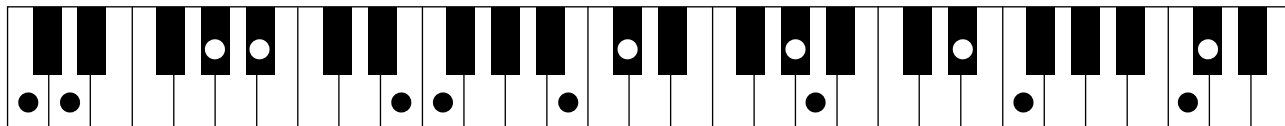


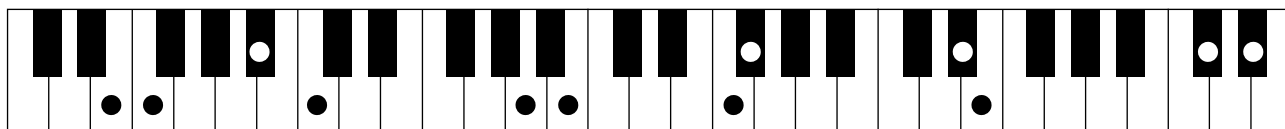
- b) Draw a ✓ on the key a **whole step DOWN** from each marked key.



Half Steps and Whole Steps

- ③ 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.



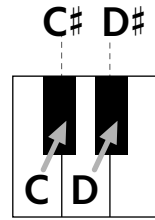


The pitch of notes can be altered by using a sharp, flat, or natural sign. These signs are called **accidentals**.

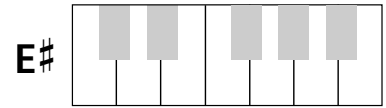
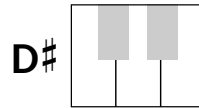
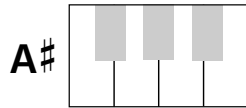
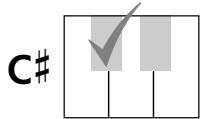
Sharp Sign #

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

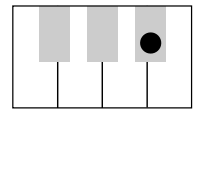
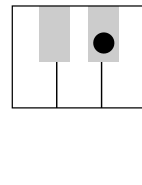
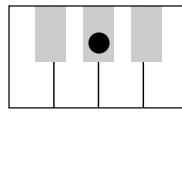
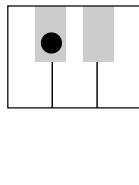
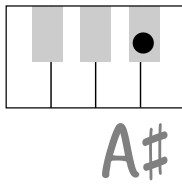
On the keyboard, a sharped note is played on the very next key **to the right**.



④ On each keyboard, draw a ✓ on the key that is named.



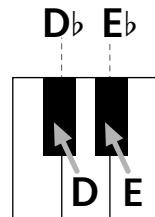
⑤ Use sharps to name the keys marked with dots.



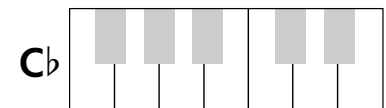
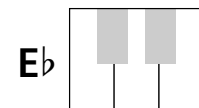
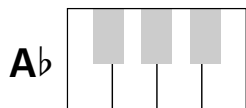
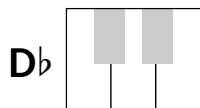
Flat Sign b

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

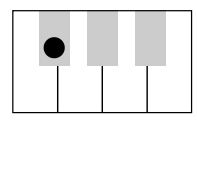
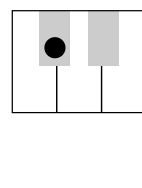
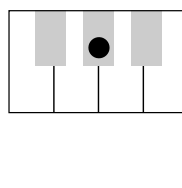
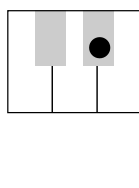
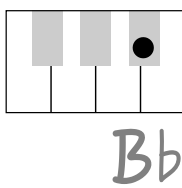
On the keyboard, a flatted note is played on the very next key **to the left**.



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

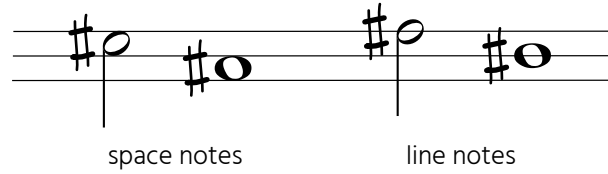


⑦ Use flats to name the keys marked with dots.

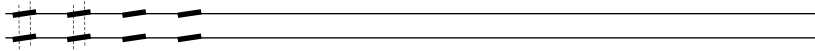


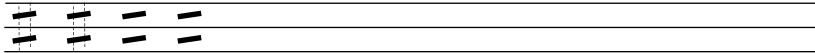
Drawing Sharp Signs

When drawing a sharp sign on the staff, align the center of the sharp with the note head.

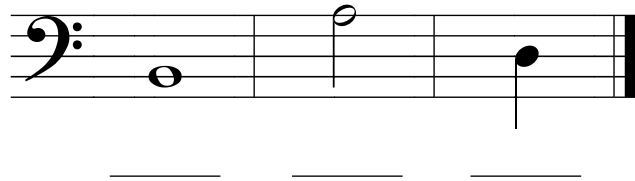
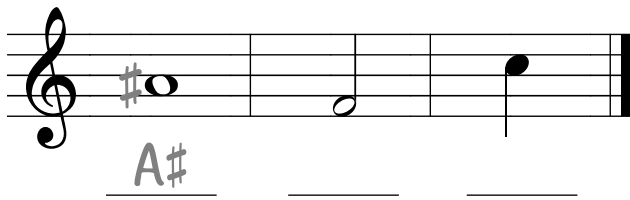


Practice drawing sharp signs here.

in the space 

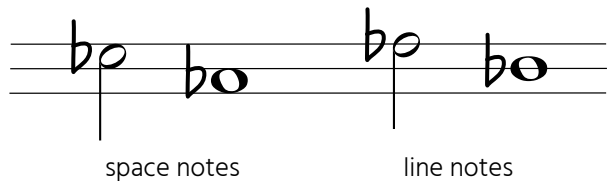
on the line 

⑧ Draw a sharp sign before each note. Name the notes.



Drawing Flat Signs

When drawing a flat sign on the staff, align the center of the flat with the note head.

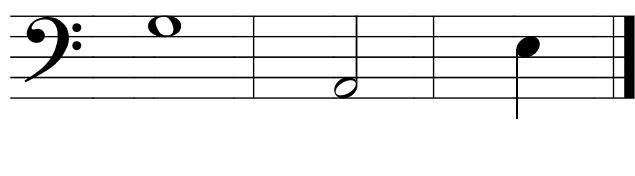
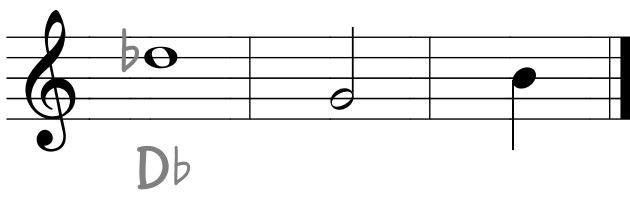


Practice drawing flat signs here.

in the space 

on the line 

⑨ Draw a flat sign before each note. Name the notes.



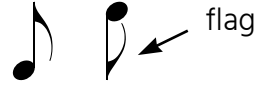
Section 5 The Eighth Note and Rest

Note: All descriptions of note and rest values in this section assume the bottom number of the time signature is 4.

The Eighth Note



An eighth note gets **half a beat**.

It consists of a note head, stem, and flag.



When two or more eighth notes appear together, a beam may be used to connect them.

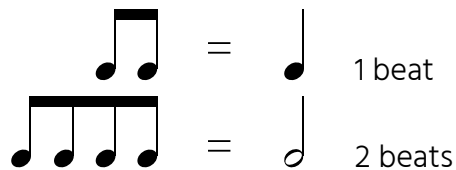


Eighth notes are usually joined together in groups of two  or four .

 is the same as 


 is the same as 

Some common eighth note groupings:



Online resources


① Write the correct number of beats for each group of notes.


 = $\frac{1}{2}$ beat


 = _____ beats


 = _____ beat

 = _____ beats


 = _____ beats

 = _____ beats

 = _____ beats

 = _____ beats

 = _____ beats

 = _____ beats

Counting Eighth Notes

When counting eighth notes under a time signature, the second half of the beat is counted with the syllable "and."

The symbols "+" or "&" are also used to represent the word "and":

1 and 2 and 3 and 4 and

② Clap the rhythms as you count aloud.

Rhythms in $\frac{2}{4}$ Time

Rhythms in $\frac{3}{4}$ Time

Rhythms in 4 Time

In the following exercises, please note that the rhythm changes in measure three of each staff.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Drawing Eighth Notes with Flags

The flag is always placed on the right side of the stem.

GOOD
wrong side

Be sure that the flag is the correct size and shape.

too small too long wrong shape

③ Draw a stem and flag on each note head to create eighth notes.


















(Don't rush! Practice drawing nice, well-shaped flags.)

④ Draw an X over each eighth note that has an incorrectly placed flag.

The Eighth Rest

An eighth rest gets **half a beat** in time signatures with **4** as the bottom number.


An eighth rest is the same value as an eighth note.

beats	1	and	2	and	3	and	4	and	
									eighth notes
eighth rests									


Each of these combinations of notes and rests equals one beat:


one beat


one beat


one beat

⑤ Write the total number of counts in each example.


 = 1

 =

 =


 =

 =

 =







Drawing the Eighth Rest

An eighth rest is placed between the 2nd and 4th line of the staff.



----- 4th line
----- 2nd line

⑥ Practice drawing eighth rests.

							
---	---	---	---	---	---	--	--

Counting Eighth Rests

Eighth rests are counted in the same manner as eighth notes.

beats: 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

⑦ Clap the rhythms as you count aloud.

Rhythms in $\frac{2}{4}$ Time

Rhythms in $\frac{3}{4}$ Time

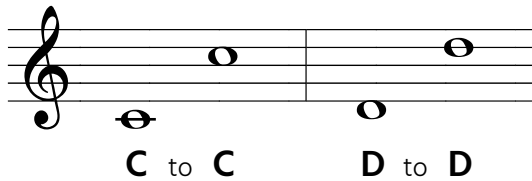
Rhythms in $\frac{4}{4}$ Time

Note: the rhythm changes in measure three of each staff below.

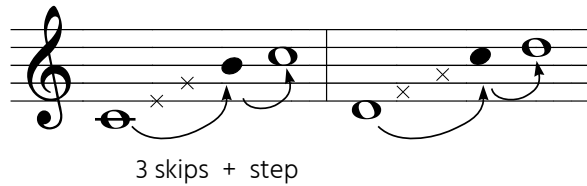
Section 6 Intervals

The **Octave** (or **8ve**) spans a total distance of eight keys on the keyboard.
Tones that are an octave apart will share the same letter name.

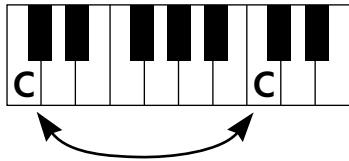
An octave on the staff:



An easy way to measure octaves.



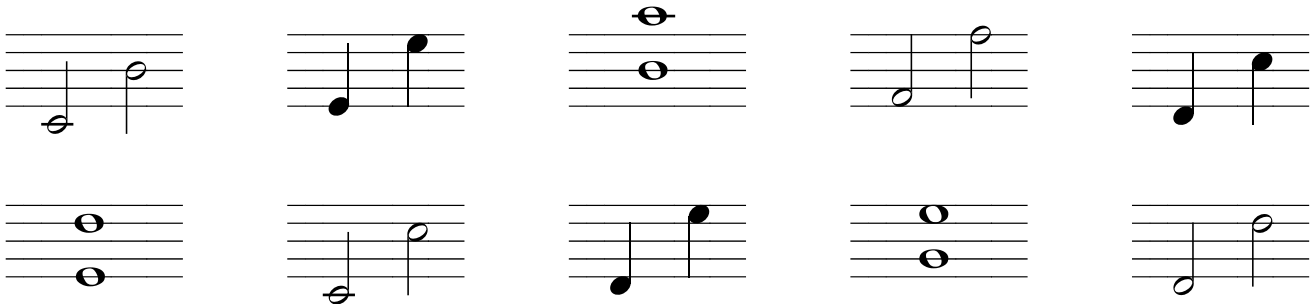
An octave on the keyboard:



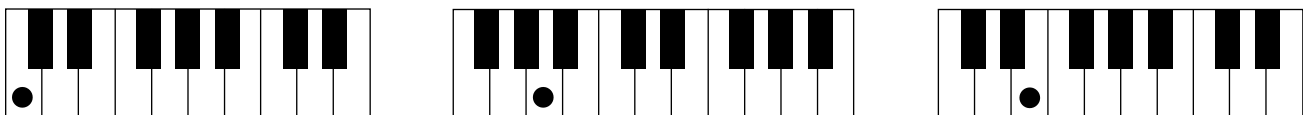
① Draw a half note an octave **up** from each given note.



② Circle only those pairs of notes that form an octave.

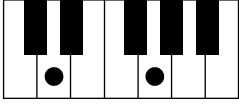

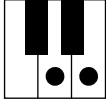
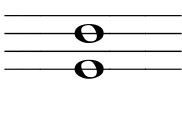
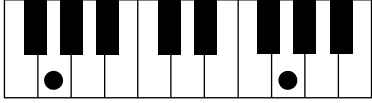

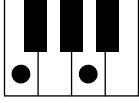

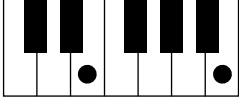
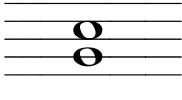


③ Write the letter name on the key that is one octave above each marked key.



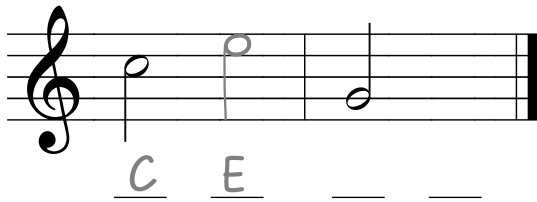
Interval Review

- ④ Connect each keyboard on the left to the matching interval description in the center column. Connect each staff on the right to the matching interval description in the center column.

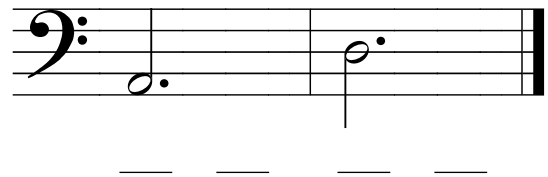
	2nd 3rd 4th 5th 8ve	
		
		
		
		

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

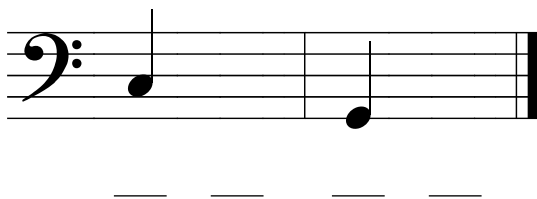
Draw a half note a **3rd** up.



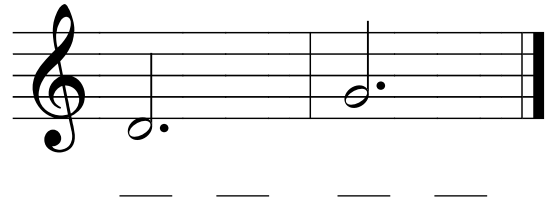
Draw a dotted half note a **4th** up.



Draw a quarter note a **5th** up.



Draw a dotted half note an **8ve** up.

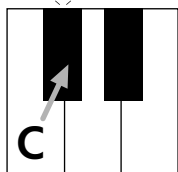


Spelling Half Steps

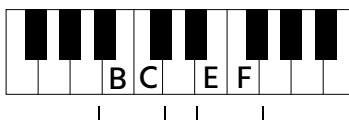
When spelling half steps using sharps and flats, there is always more than one way to spell the tones.

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

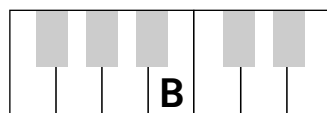
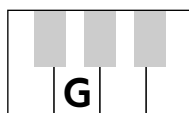
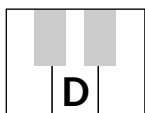
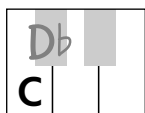
C# or Db



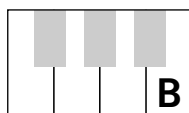
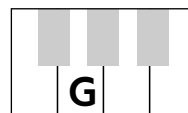
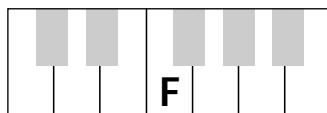
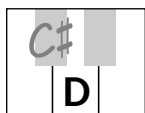
Notice the pairs of white keys that are a half step apart and require no sharp or flat:



- ⑥ Name the key a half step **UP** from each labeled key. Write the letter name on the key. Use only spellings with flats when labeling the black keys (example: Db, Ab, etc.).



- ⑦ Name the key a half step **DOWN** from each labeled key. Write the letter name on the key. Use only spellings with sharps when labeling the black keys (example: C#, A#, etc.).



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

The diatonic spelling (C–D \flat) will appear as a step on the staff.

C C \sharp
diatonic half step
same letter, same space
C D \flat

neighboring letters, space-to-line note

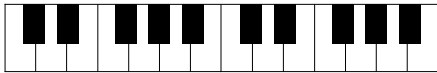
⑧ Complete the following statements. Spell all half steps as diatonic half steps.

- A half step up from **A** is _____.
- A half step up from **B** is _____.
- A half step up from **C** is _____.
- A half step up from **D** is _____.
- A half step up from **E** is _____.
- A half step up from **F** is _____.
- A half step up from **G** is _____.

- A half step up from **A \sharp** is _____.
- A half step up from **C \sharp** is _____.
- A half step up from **D \sharp** is _____.
- A half step up from **F \sharp** is _____.
- A half step up from **G \sharp** is _____.
- A half step up from **E \flat** is _____.
- A half step up from **E \sharp** is _____.

⑨ Draw a **half note** one diatonic half step **up** from each given note. Name the notes. Use flat signs only if needed.

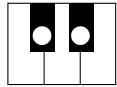
G
A \flat



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 .

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

- ⑩ Circle the spelling that best represents one diatonic whole step from each letter name given.

(circle one)

Up from **B** is: **C \sharp** or **D \flat**

Up from **A \flat** is: **A \sharp** or **B \flat**

Up from **G \sharp** is: **A \sharp** or **B \flat**

Up from **E** is: **F \sharp** or **G \flat**

(circle one)

Down from **C** is: **A \sharp** or **B \flat**

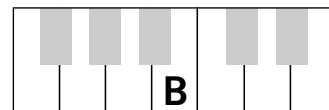
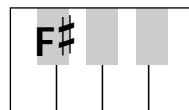
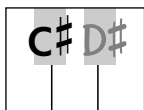
Down from **A \flat** is: **F \sharp** or **G \flat**

Down from **G \sharp** is: **F \sharp** or **G \flat**

Down from **F** is: **D \sharp** or **E \flat**

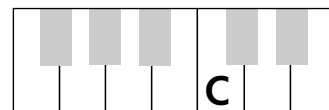
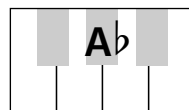
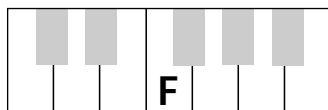
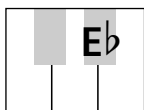
- ⑪ Name the key a diatonic whole step **UP** from each labeled key.

Write the letter names on the keys.



- ⑫ Name the key one diatonic whole step **DOWN** from each labeled key.

Write the letter name on the key.



⑬ Draw a half note one diatonic whole step up from each given note. Name the notes.

A musical staff in treble clef with a key signature of one sharp (F#). The first two notes are E (first line) and F# (first space). Below the staff are seven blank lines for writing answers.

⑭ Draw a dotted half note one diatonic whole step up from each given note. Name the notes.

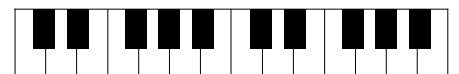
A musical staff in treble clef with a key signature of two flats (Bb, Eb). The notes are Bb (second space), Cb (second line), Db (second space), Eb (third line), and Fb (third space). Below the staff are seven blank lines for writing answers.

⑮ Draw an eighth note one diatonic whole step up from each given note. Name the notes.

A musical staff in bass clef with a key signature of one sharp (F#). The notes are G# (second space), A (second line), B (second space), C# (third line), and D (third space). Below the staff are seven blank lines for writing answers.

⑯ The distance between each pair of notes is a whole step or half step. Write **W** (whole step) or **H** (half step).

Two musical staves. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains six pairs of notes for interval identification. Below each staff are seven blank lines for writing answers.

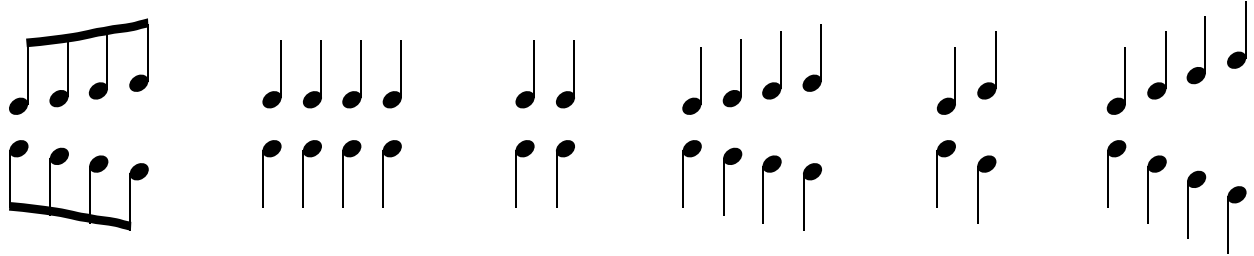


Drawing the Eighth Note Beam

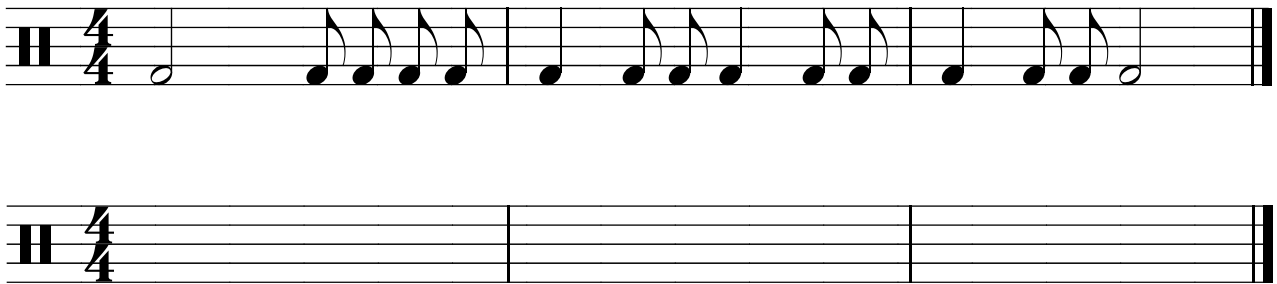
Draw eighth note **beams** thickly so that they are not hidden in a staff line.



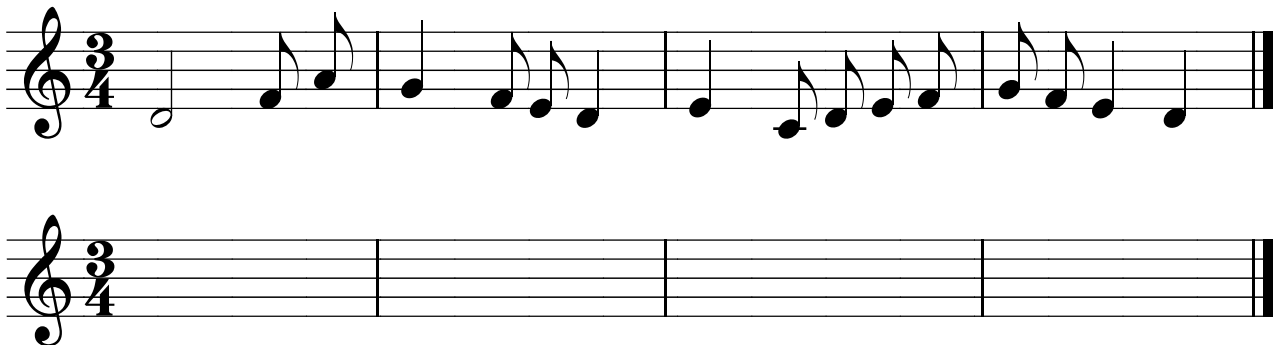
④ Connect each group of notes with a beam.



⑤ Rewrite the rhythm so that the eighth notes are connected with beams.



⑥ Rewrite the musical example so that the eighth notes are connected with beams.



REVIEW: Sections 1 - 7

① Draw each note as directed.

space E half note middle C whole note line F# quarter note space A \flat dotted half note middle C half note

② Identify each interval below as a 2nd, 3rd, 4th, 5th, or 8ve.

③ Identify each interval below as a 2nd, 3rd, 4th, 5th, or 8ve.

④ Draw whole notes above or below the given notes according to the description.

3rd above 4th below 5th above 8ve below 5th below 8ve above

⑤ Label each pair of keys as a half step (H) or whole step (W) apart.

Section 8 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)

tonic

(tonic)

W W H W W W H

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).

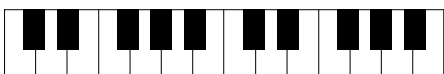
The tonic names the scale.

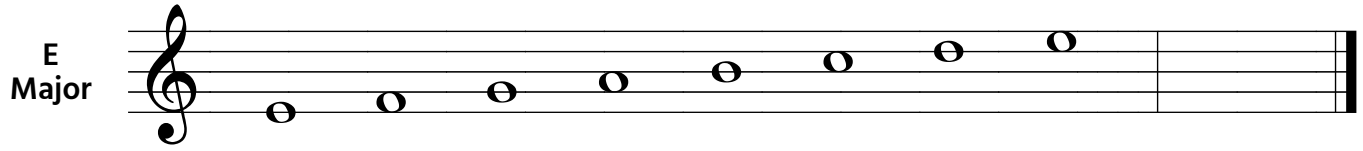
① For each major scale:

- Add the **sharps or flats** needed to form the major scale.
- Draw a **slur** connecting the notes that are a **half step** apart.
- Draw the **tonic** note (keynote) in the last measure. Use a whole note.

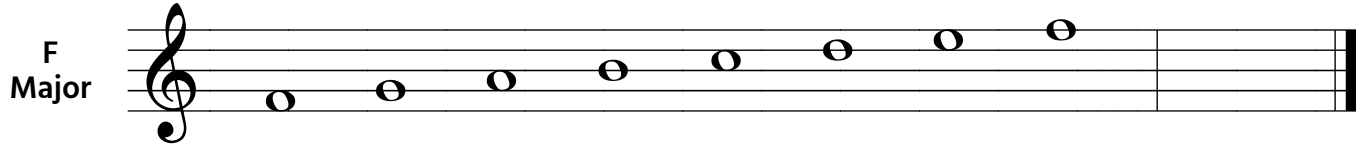
D Major

A Major





(Careful! This scale uses a flat.)

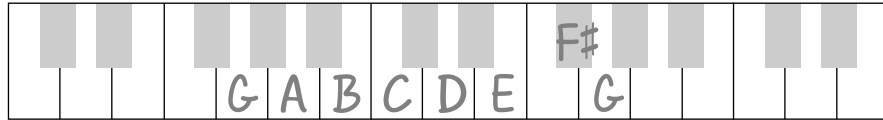


② For each keyboard given below, a major scale is named:

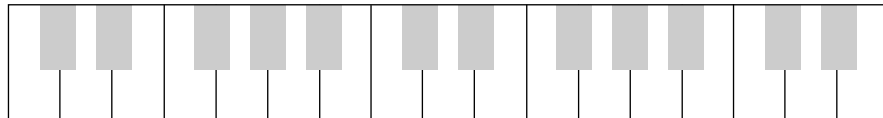
- a) Label the keys according to the notes of the scale.
- b) Draw **slurs** connecting the labeled keys that are a **half step** apart.
- c) Circle the keys that name the **tonic** tone.

This first example is given.

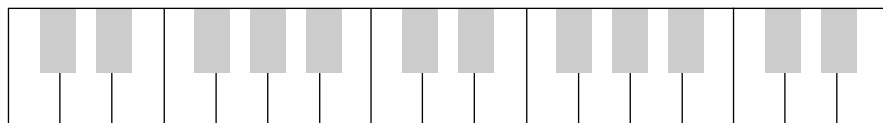
G Major



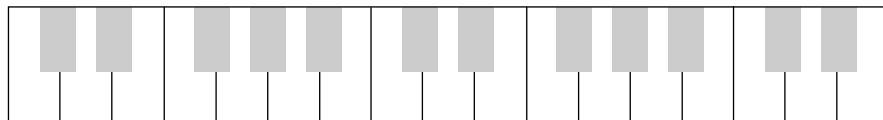
D Major



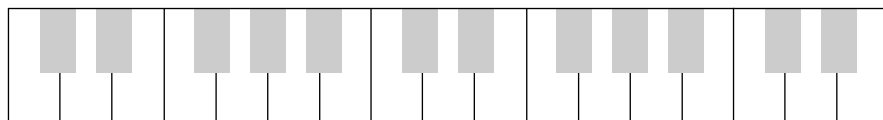
A Major



E Major



F Major

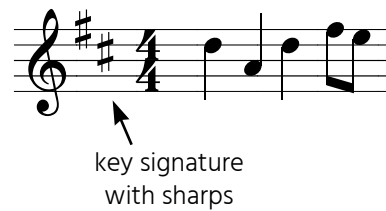


(Careful! This scale uses a flat.)

The Major Key Signature

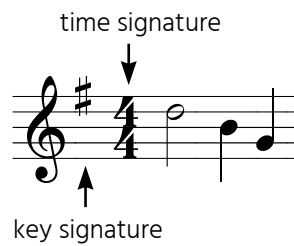
A **key signature** is the group of sharps or flats placed to the right of the clef sign on a staff.

A key signature identifies those notes that are to be sharped or flatted in a piece of music.



Remember:

There is a difference between a key signature and a time signature.



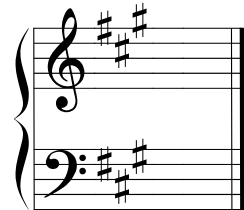
The sharp key signatures used in this book:



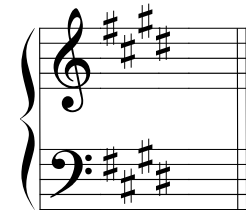
G Major



D Major



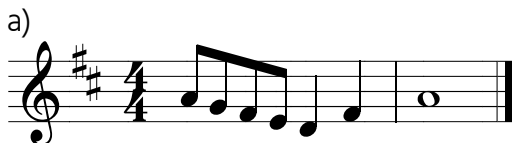
A Major



E Major

③ Draw a ○ around the key signature found in each musical example.

Draw a △ around the time signature found in each musical example.



④ Name the major key for each key signature. Write the correct capital letter on each blank.



_____ Major



_____ Major



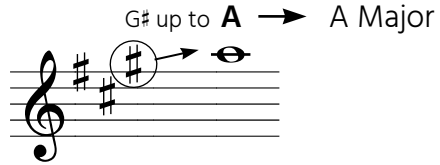
_____ Major



_____ Major

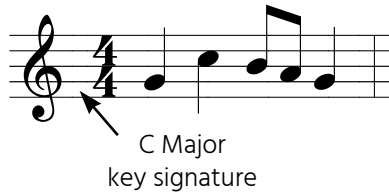
Identifying Major Key Signatures with Sharps

When given a key signature with sharps, find the last sharp of the key signature, then go up one **diatonic half step** to find the name of the major key.

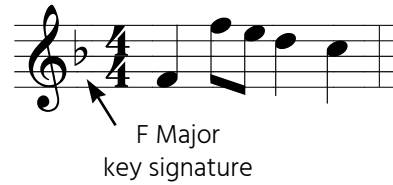


Review: the C major and F major key signatures.

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



The key signature for **F Major** has **one flat**.



- ⑤ For each staff below: a) Name the major key.
b) Circle the notes that should be sharpened or flattened.

_____ Major



_____ Major



_____ Major



_____ Major



_____ Major

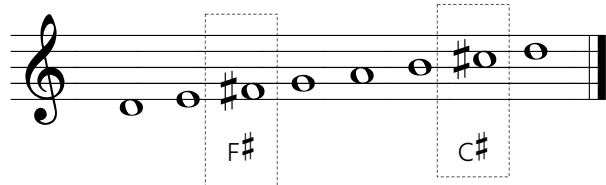


*The **diatonic half step** is spelled using two neighboring letter names (see p. 21).

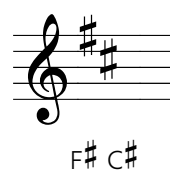
The Major Scale and Key Signature

The sharps found in a certain major scale will be the exact same sharps as those found in the major key signature of the same name.

D major scale



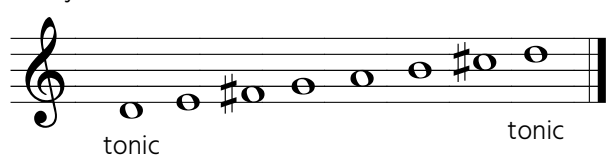
D major key signature



The major scale pattern produces the key signature.

The **tonic tone** (or keynote) of a given scale or key can be found in more than one place on a staff, as long as the letter name of the note is the same as that of the scale or key.

D major scale



D major key signature



- ⑥ For each staff below:
- Name the major key.
 - Draw two different tonic notes. Use whole notes.

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

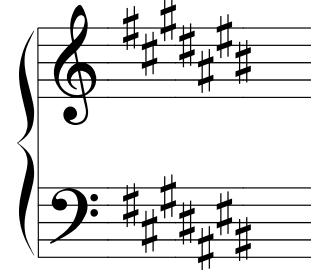
The Order of Sharps in a Key Signature

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#



⑦ List the sharps of the key signature in order of appearance. Write the correct letter on each blank.

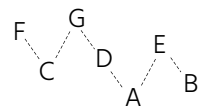
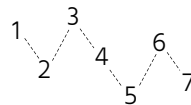
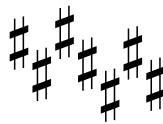
four sharps: ___# ___# ___# ___#

one sharp: ___#

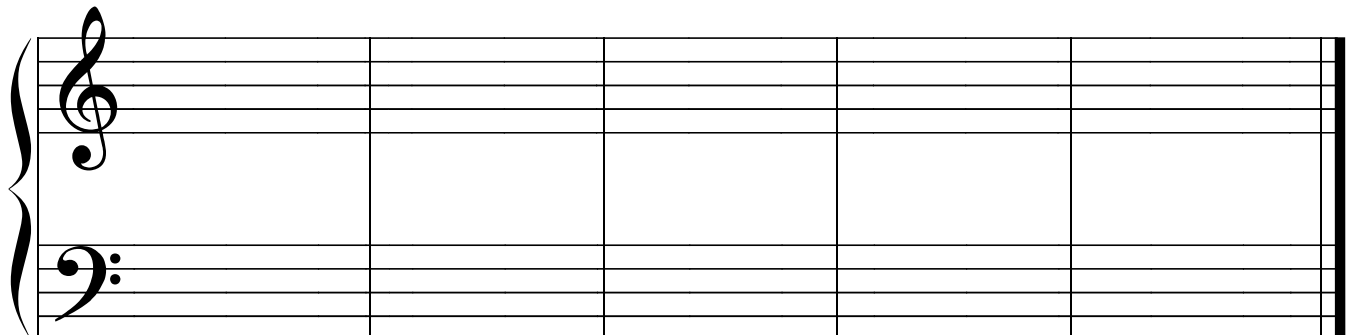
three sharps: ___# ___# ___#

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

Notice the pattern of sharps as they appear in the complete sharp key signature.



⑧ Use the grand staff below to practice drawing the complete sharp key signature.



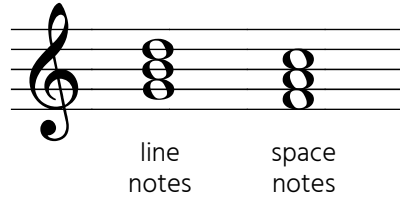
Section **9**

The Triad

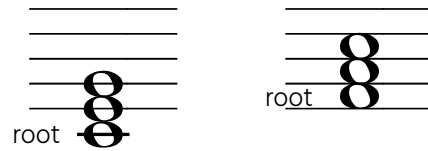
A **chord** is made up of three or more different tones played simultaneously.

A **triad** is a type of chord that has only three tones stacked in 3rds (skips).

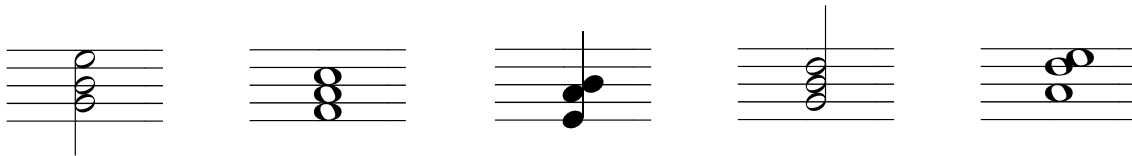
On the staff, a triad is made up of line notes only or space notes only.



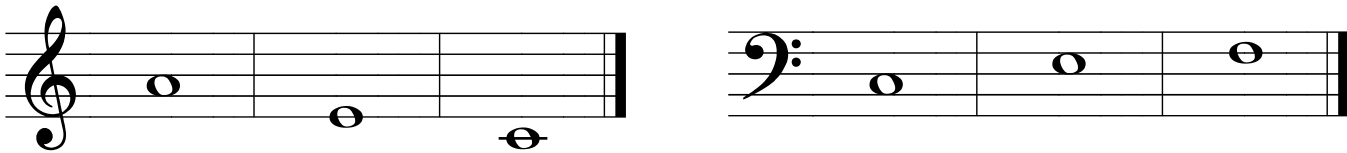
The **root** is the tone on which a triad is built.



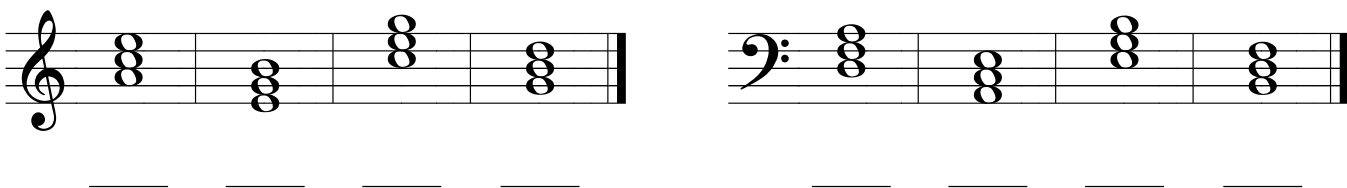
① Circle the triads (three notes stacked in 3rds).



② Construct a triad on each root note.



③ Write the letter name of the root of each triad.



The Tonic Triad

The **tonic triad** is built on the tonic tone, the keynote.

C Major

I 2 3 4 5 6 7 8 (1)

The uppercase roman numeral **I** is used to label the tonic triad.

④ For each major scale:

- Write the name of the major key in the box provided. Use a capital letter.
- Draw a **slur** connecting the notes that are a **half step** apart.
- Construct the **tonic triad** on the tonic tone of the scale.

Major

Major

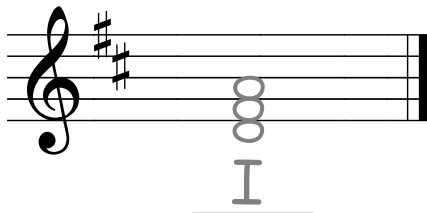
Major

Major

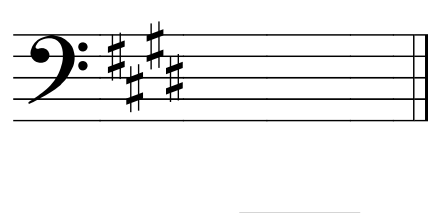
- ⑤ For each staff below:
- Name the major key.
 - Draw the tonic note. Use a whole note.
 - Construct the tonic triad on the tonic note.
 - Write the roman numeral **I** under each tonic triad.

D

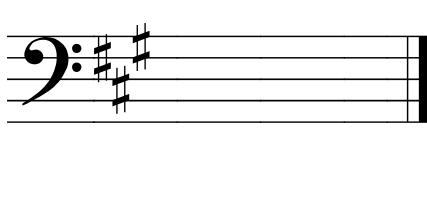
Major



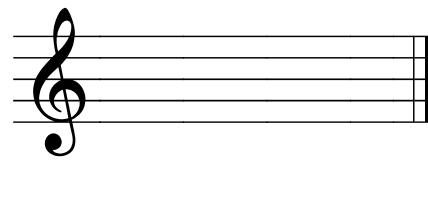
Major



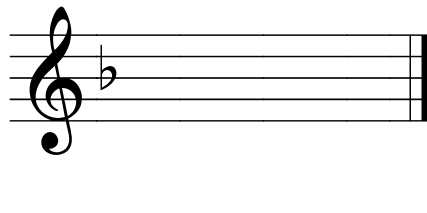
Major



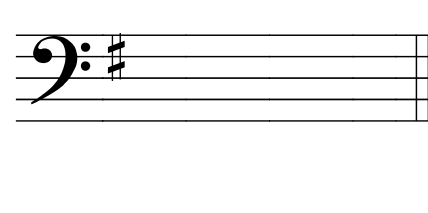
Major



Major

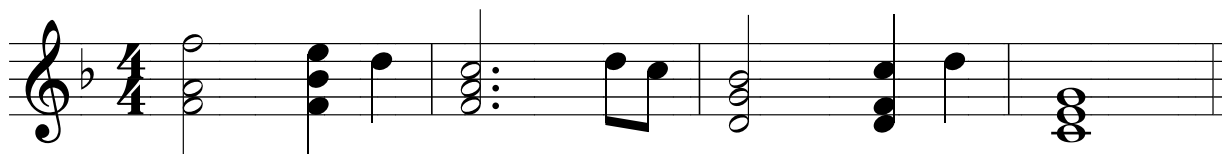


Major

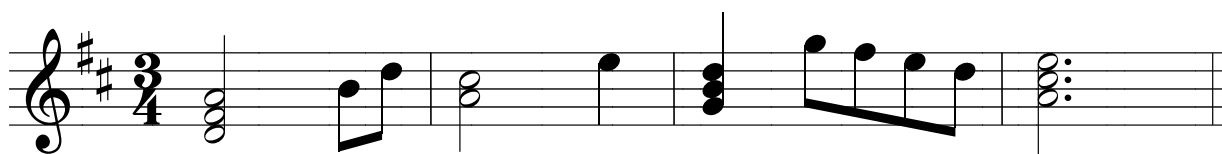


- ⑥ For each musical example below:
- Write the name of the major key in the box provided.
 - Draw a circle around **tonic triad**.
 - Write the roman numeral **I** under the tonic triad.

Major



Major



Section **10**

Level 4 Review

Intervals

① Identify each interval below as a 2nd, 3rd, 4th, 5th, or 8ve.



② Name the key at the correct distance from each key marked with a dot.

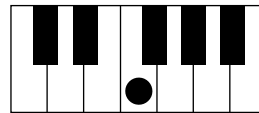
2nd up



5th up



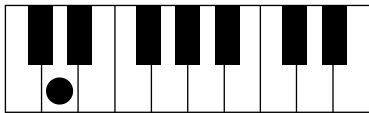
3rd down



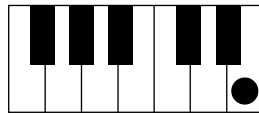
4th down



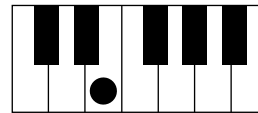
8ve up



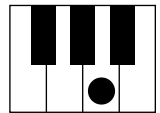
5th down



3rd up

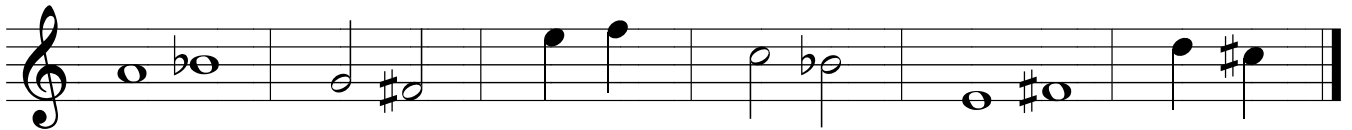


2nd down



③ The distance between each pair of notes is a whole step or half step.

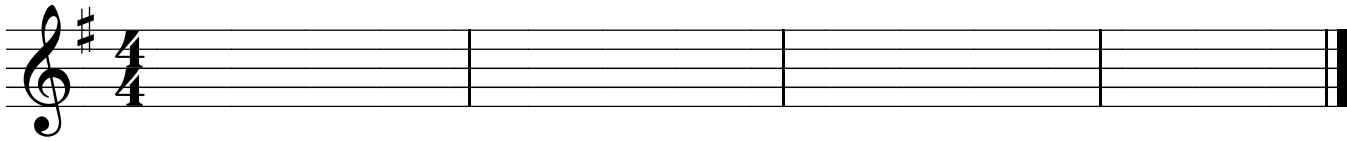
Write **W** (whole step) or **H** (half step).



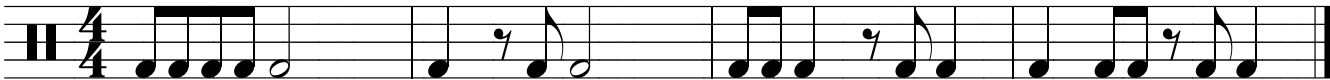
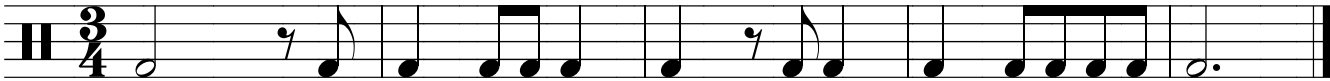


Rhythm

- ④ Rewrite the musical example so that the eighth notes are connected with beams.



- ⑤ Write the counts below the notes and rests. Clap the rhythms as you count aloud.



- ⑥ Write the top number of the time signature in each musical example.



Major Keys

⑦ For each major scale:

- a) Add the sharps or flats needed to form the major scale.
- b) Draw a slur connecting the notes that are a half step apart.
- c) Draw the tonic note (keynote) in the last measure. Use a whole note.

D Major

A Major

⑧ For each musical example below:

- a) Identify the major key. Write the capital letter on the line provided.
- b) Circle the tonic note.
(Remember: the tonic note is not necessarily the first or last note!)

_____ Major

_____ Major

⑨ For each key signature:

- a) Name the major key.
- b) Construct the tonic triad on the tonic note.
- c) Write the roman numeral **I** under each tonic triad.

_____ Major

_____ Major

_____ Major

Challenge: Music Analysis

⑩ Study the musical example below and follow the directions.

- The interval between these two notes is a **half step** or **whole step** (circle one)
- The interval between these two notes is a **2nd** **3rd** **4th** **5th** **8ve**
- The beginning of this musical example should sound **soft** or **loud**
- How many **triads** are in this musical example? _____
- Write the roman numeral **I** under the tonic triad.
- Circle the sign that means to grow louder.

⑪ Study the musical example below and follow the directions.

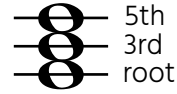
- The notes are to be played **legato** or **staccato** (circle one)
- The interval between the two notes is a **half step** or **whole step**
- These symbols are called **crescendos** **ornaments** **tempos**
- The interval between the two notes is a **half step** or **whole step**
- This music is to sound **soft** or **loud**
- How many **slurs** are in this musical example? _____

APPENDIX I

Ear-Training Exercises

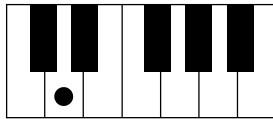
How to Construct a Major Triad

A **triad** consists of three tones: the **root**, **3rd**, and **5th**.

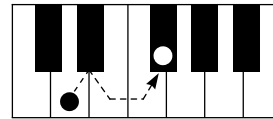


To construct a major triad on the keyboard, follow these steps:

1. The starting tone is called the **root**.
The root names the triad.
2. From the root, go **up four half steps** to the next tone of the triad.
This interval is called a **major 3rd**.

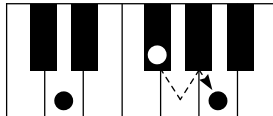


root note on D



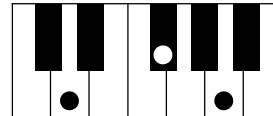
Major 3rd

3. From the second tone, go **up three half steps** to the top tone of the triad.
This interval is called a **minor 3rd**.
4. The major triad is now complete.
The triad members are called the **root**, **3rd**, and **5th**.



minor 3rd

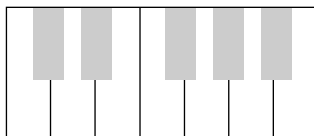
D Major Triad



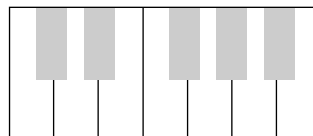
Root 3rd 5th
D F# A

- ① For each keyboard the name of a major triad is given.
Write the letter name of the root, 3rd, and 5th on the keys.
(The letter names should be spelled as skips. Example: D-F#-A is correct, not D-Gb-A.)

C Major



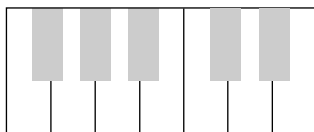
D Major



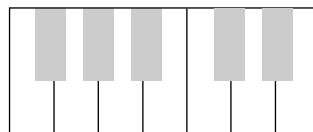
E Major



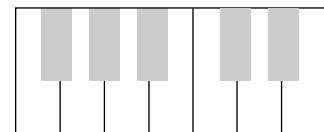
F Major



G Major



A Major



The Major and Minor Triad

There are two exercises in this section. In the first exercise, the student practices singing the tones of the major triad. In the second exercise, the student learns to form the minor triad on the keyboard and listens to the difference between the major and minor triad.

These exercises can be practiced solo by the student or with a teacher. The following procedures are given with the understanding that the student is both playing and singing the tones.

Singing: The Tones of the Major Triad

List the major triads to use:

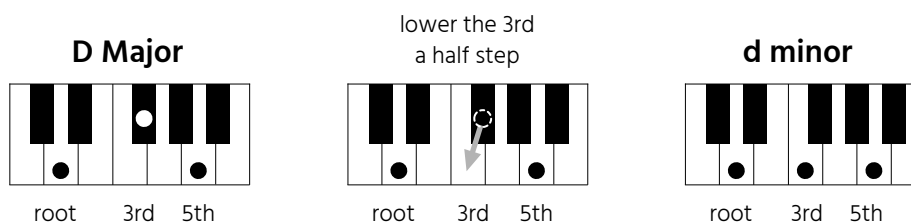
- ② Start on any tone near middle C.
 - a) Construct a major triad; prepare the keys.
 - b) Play the root only. Sing the root.
Play the tones of the major triad on the piano in the following pattern:
root - 3rd - 5th - 3rd - root.
 - c) Sing as you play the triad tones: **do - mi - so - mi - do** (or 1 - 3 - 5 - 3 - 1).

Listening: Distinguishing Between the Major and Minor Tonality

- ③ Start on any tone near middle C.
 - a) Construct a **major triad**.
 - b) Play the triad tones at the same time.
Then play the tones separately: **root - 3rd - 5th - 3rd - root.**
Think of the major triad sound as bright and cheerful as you play the tones.

Now lower the 3rd of the triad by one half step. This changes the major triad into a **minor triad**.

For example:



- c) Play the minor triad tones at the same time, then separately.
Think of the sound of the minor triad as dark, gloomy, or serious.
- d) Use the scale degree exercises found in the next two pages to reinforce the difference in sound quality: First play an exercise in major as instructed, then play the same exercise with the 3rd scale degree lowered by a half step to hear how it sounds in minor.

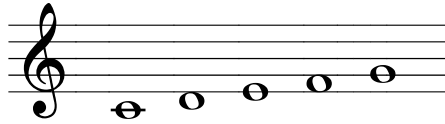
Note the difference in character.

Scale Degrees 1, 2, 3, 4 and 5 (Do, Re, Mi, Fa, So)

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: **1** **2** **3** **4** **5**
 solfège: Do Re Mi Fa So

Singing/Dictation 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 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.

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

Steps only

- 1 2 1
- 1 2 3 2 1
- 1 2 3 4 3 2 1
- 1 2 3 4 5 4 3 2 1

- 5 4 5 4 3 2 3 2 1
- 5 4 3 4 5
- 5 4 3 2 3 4 5
- 5 4 3 4 3 2 3 2 1



- 1 2 3 2 1 2 3 4 5
- 1 2 1 2 3 4 3 4 5
- 1 2 3 2 3 4 3 4 5
- 3 4 5 4 3 4 5
- 3 4 5 4 3 2 1
- 3 2 1 2 3 2 1
- 3 2 1 2 3 4 5

Steps and repeated tones

- 1 1 2 2 3 2 1
- 1 2 1 1 2 3 2 2 3 4 5
- 1 2 2 3 3 4 5
- 1 2 3 3 2 3 4 4 3 4 5
- 5 5 4 4 3 3 2
- 5 4 4 3 3 2 1
- 5 4 3 3 4 3 2 2 3 2 1

All Intervals: 2nd, 3rd, 4th, 5th

1 3 5 3 1

1 3 1 3 1 3 5

1 3 1 5 1

1 3 1 3 1 2 3 2 1

1 3 5 4 3 2 1

1 3 2 4 3 5 4

5 3 1 3 5

5 3 1 2 3 4 5

5 3 2 1 2 3 5

5 1 2 4 3 2 1

5 1 4 2 3 4 5

5 3 4 2 3 1 2

1 5 1

1 5 1 2 3 4 5

1 5 1 4 3 2 1

1 5 4 3 4 3 2

1 5 3 4 5 4 3

1 2 1 3 1 4 1 5 1

1 5 1 4 1 3 1 2 1

3 1 2 5 4 2 3 5 3

3 1 2 4 3 5 4 2 3

3 2 1 3 5 4 3 4 2

Using the Singing Exercises for Dictation

The singing exercises given above can also be used for dictation practice. The teacher plays the scale degrees and the student listens and writes the scale degree numbers or solfège syllables, or the student may write the notes on the staff. There are a variety of ways in which these exercises can be used; it all depends on the needs of the student.

If the student is ready to write the scale degrees as notes on the staff, the teacher may note the following suggestions:

- Use key signatures. Stay on a certain key until the student becomes familiar with the scale degrees in relation to the staff. Then move to another key signature.
- Use the clefs strategically—don't use one or the other for too long.
- At first use whole notes and no time signature. Then introduce time signatures and rhythms if the student is ready.

Improvisation Exercise: Echo Play

Teacher and student are seated at the piano.

- a) Choose a key and time signature.
The student can use any major pentachord.
- b) The teacher plays a short, simple phrase (about two or four measures long).
When the teacher finishes, the student plays a melodic pattern using the same or similar rhythm.

For example –

This is an appropriate time for the teacher to introduce the idea of question-answer phrases. End the **question phrase** on scale degree 2 or 5 and end the **answer phrase** on 1, the tonic.

The following rhythms may be used.

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

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

Listening Exercises

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



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

primotheory.com → Level 4 → Appendix I, p. 46: Listening Exercises

Distinguishing the Major and Minor Triad

The student will hear two triads played—one major and one minor.

The student should determine which of the two triads is the major triad.

The teacher should play at least a few sets and may prepare a template answer sheet for the student as shown below.

If the major triad is the first one played, the student may call out “first triad” or circle “1.”

If the major triad is the second chord played, the student may call out “second triad” or circle “2.”

1st set

1 2

2nd set

1 2

3rd set

1 2

4th set

1 2

Identifying Melodic Patterns

The student will hear four tones played.

The student will be given two choices (staff 1 and 2) and should circle the staff that matches what was played.

The template used should contain melodic patterns such as the following:

1st set

1	
2	

2nd set

1	
2	

3rd set

1	
2	

4th set

1	
2	

Listening Exercises: Rhythmic Dictation

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



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

primotheory.com → Level 4 → Appendix I, p. 47: Listening Exercises: Rhythmic Dictation

The student will hear four measures of rhythm.

In each example, measures 2 and 4 are missing, as shown in the examples below.

The student should write the rhythms of measures 2 and 4 of each example.

A

B

C

D

E

F

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 4 → 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 two triads in each set. One of them is a major triad.
Circle "1" if the first triad played is major. Circle "2" if the second triad played is major.

1st set

1	2
---	---

2nd set

1	2
---	---

3rd set

1	2
---	---

4th set

1	2
---	---

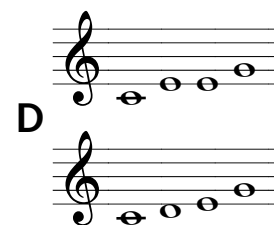
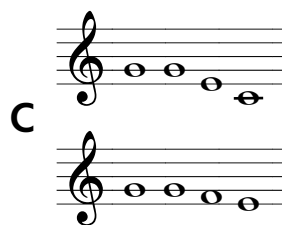
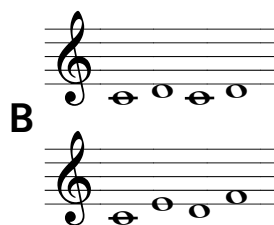
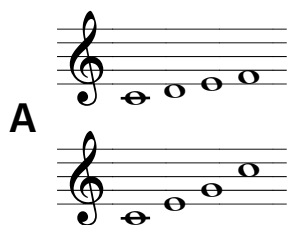
5th set

1	2
---	---

- ② You will hear four measures of rhythmic dictation. Fill in measures 2 and 4.



- ③ For each group of notes, circle the example that matches what you hear.



Assignment 2



- ① You will hear two triads in each set. One of them is a major triad. Circle "1" if the first triad played is major. Circle "2" if the second triad played is major.

1st set	2nd set	3rd set	4th set	5th set
1 2	1 2	1 2	1 2	1 2

- ② You will hear four measures of rhythmic dictation. Fill in measures 2 and 4.

- ③ For each group of notes, circle the example that matches what you hear.

A		B		C		D	

Assignment 3



- ① You will hear two triads in each set. One of them is a major triad. Circle "1" if the first triad played is major. Circle "2" if the second triad played is major.

1st set	2nd set	3rd set	4th set	5th set
1 2	1 2	1 2	1 2	1 2

- ② You will hear four measures of rhythmic dictation. Fill in measures 2 and 4.

- ③ For each group of notes, circle the example that matches what you hear.

A		B		C		D	

Assignment 4



- ① You will hear two triads in each set. One of them is a major triad.
Circle "1" if the first triad played is major. Circle "2" if the second triad played is major.

1st set	2nd set	3rd set	4th set	5th set
1 2	1 2	1 2	1 2	1 2

- ② You will hear four measures of rhythmic dictation. Fill in measures 2 and 4.



- ③ For each group of notes, circle the example that matches what you hear.

A		B		C		D	

Assignment 5



- ① You will hear two triads in each set. One of them is a major triad.
Circle "1" if the first triad played is major. Circle "2" if the second triad played is major.

1st set	2nd set	3rd set	4th set	5th set
1 2	1 2	1 2	1 2	1 2

- ② You will hear four measures of rhythmic dictation. Fill in measures 2 and 4.



- ③ For each group of notes, circle the example that matches what you hear.

A		B		C		D	

Assignment 6



- ① You will hear two triads in each set. One of them is a major triad. Circle "1" if the first triad played is major. Circle "2" if the second triad played is major.

1st set	2nd set	3rd set	4th set	5th set
1 2	1 2	1 2	1 2	1 2

- ② You will hear four measures of rhythmic dictation. Fill in measures 2 and 4.

- ③ For each group of notes, circle the example that matches what you hear.

A		B		C		D	

Assignment 7



- ① You will hear two triads in each set. One of them is a major triad. Circle "1" if the first triad played is major. Circle "2" if the second triad played is major.

1st set	2nd set	3rd set	4th set	5th set
1 2	1 2	1 2	1 2	1 2

- ② You will hear four measures of rhythmic dictation. Fill in measures 2 and 4.

- ③ For each group of notes, circle the example that matches what you hear.

A		B		C		D	

Assignment 8



- ① You will hear two triads in each set. One of them is a major triad.
Circle "1" if the first triad played is major. Circle "2" if the second triad played is major.

1st set

1 2

2nd set

1 2

3rd set

1 2

4th set

1 2

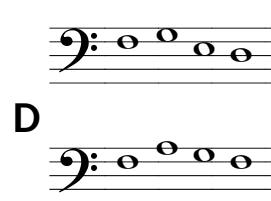
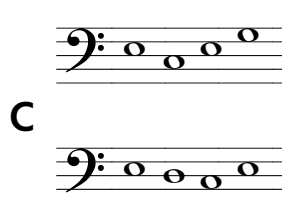
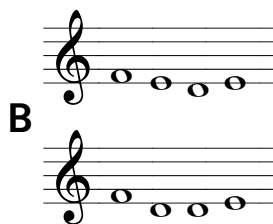
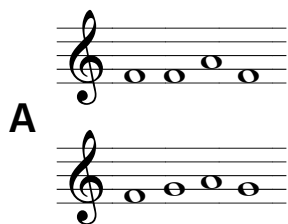
5th set

1 2

- ② You will hear four measures of rhythmic dictation. Fill in measures 2 and 4.



- ③ For each group of notes, circle the example that matches what you hear.



APPENDIX III

Supplementary Materials

Diatonic Half Steps

① Complete the following statements. Spell all half steps as diatonic half steps.

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

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

A half step up from **A[#]** is _____.

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

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

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

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

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

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

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

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

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

A half step up from **D[#]** is _____.

A half step down from **D^b** is _____.

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

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

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

A half step down from **B** is _____.

A half step up from **F[#]** is _____.

A half step down from **B^b** is _____.

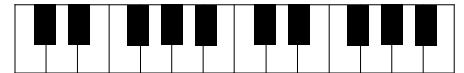
A half step up from **G** is _____.

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

A half step up from **G[#]** is _____.

A half step down from **A^b** is _____.

Diatonic Whole Steps



② Complete the following statements. Spell all whole steps as diatonic whole steps.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

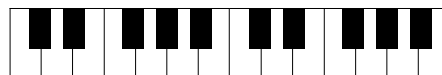
Diatonic Half Steps on the Staff: Going Up

③ Draw a half note one diatonic half step up from each given note. Name the notes.

A musical staff in treble clef showing three half notes: E (first line), F (first space), and F# (second line). Below the staff are three pairs of dashed lines for writing answers.

A musical staff in treble clef showing three half notes: G (second space), A (second line), and B (third line). Below the staff are three pairs of dashed lines for writing answers.

A musical staff in treble clef showing two half notes: C (first line) and C# (first space). Below the staff are two pairs of dashed lines for writing answers.



Diatonic Half Steps on the Staff: Going Down

④ Draw a half note one diatonic half step down from each given note. Name the notes.

A musical staff in treble clef showing five half notes: Bb (second space), A (second line), G (first space), Fb (first space), and E (first line). Below the staff are five pairs of dashed lines for writing answers.

A musical staff in treble clef showing five half notes: D (second space), Eb (second line), C (first space), B (third line), and A (second line). Below the staff are five pairs of dashed lines for writing answers.

A musical staff in treble clef showing two half notes: Gb (second space) and F (first space). Below the staff are two pairs of dashed lines for writing answers.

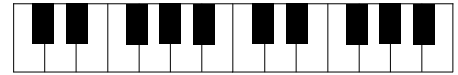
Diatonic Whole Steps: Going Up

⑤ Draw a half note one diatonic whole step up from each given note. Name the notes.

A musical staff in treble clef containing six half notes: E, F#, Gb, A, Bb, and C#. Below the staff are six dashed lines for writing the names of the notes one diatonic whole step up from each given note.

A musical staff in treble clef containing six half notes: G, A, Bb, C, D, and Eb. Below the staff are six dashed lines for writing the names of the notes one diatonic whole step up from each given note.

A musical staff in treble clef containing six half notes: F#, G, Ab, A, B, and C. Below the staff are six dashed lines for writing the names of the notes one diatonic whole step up from each given note.



Challenging Diatonic Whole Steps

In each measure below, there is one note that is spelled using a sharp or flat but played on a white key on the keyboard.

⑥ Draw a half note one diatonic whole step **UP** from each given note. Name the notes.

A musical staff in treble clef containing four half notes: F#, Gb, A, and Bb. Below the staff are four dashed lines for writing the names of the notes one diatonic whole step up from each given note.

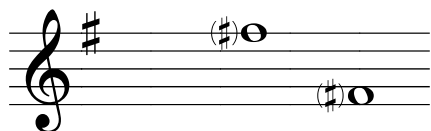
⑦ Draw a half note one diatonic whole step **DOWN** from each given note. Name the notes.

A musical staff in treble clef containing four half notes: Bb, C#, D, and E. Below the staff are four dashed lines for writing the names of the notes one diatonic whole step down from each given note.

The Key Signature in Practice

A particular sharp or flat found in a key signature will affect all the notes of the same letter name.

For example, 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.



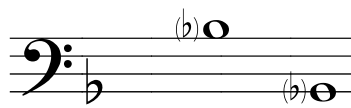
The G major
key signature

Both F's are sharped



Both F's are sharped

Both B's are flatted



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

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

The natural sign is automatically canceled by a bar line, as is the case with all accidentals.

- ⑧ For each example, write the name of the major key in the box provided. Use a capital letter. Circle the note or notes to be sharped or flatted in each example.

Major

Major

Major

Major

Major

Two-Part Rhythm Exercises:

- ⑨ Play the following exercises with both hands.
 Play the top notes with your right hand; play the bottom notes with your left hand.

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

A

B

C

D

Rhythms in $\frac{3}{4}$ Time

A

B

C

D

Find more rhythmic dictation exercises at the following website location:

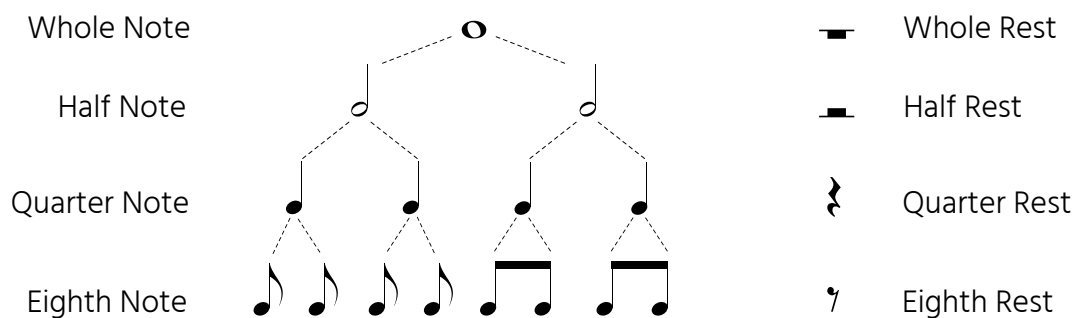
PrimoTheory.com → Resources → Level 4 → Page 57: Two-Part Rhythm Exercises

APPENDIX IV

Study Materials

Note and Rest Values

The graphic below 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. Example: $\text{♩.} = \text{♪♪}$

INTERVALS

An interval is the distance between two tones.

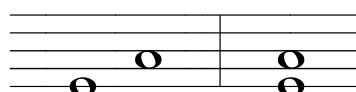
The **2nd** is the same as a **STEP**.



The **3rd** is the same as a **SKIP**.



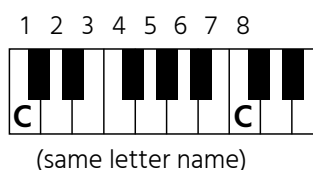
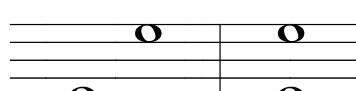
The **4th** spans a **SKIP + a step**.



The **5th** spans a **SKIP + a SKIP**.

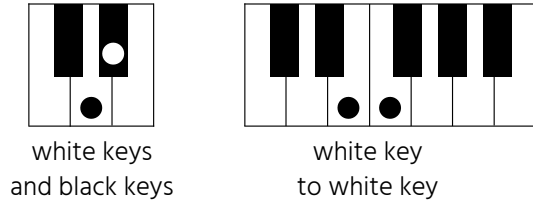


The **8ve** spans a total distance of eight tones.



Half Steps

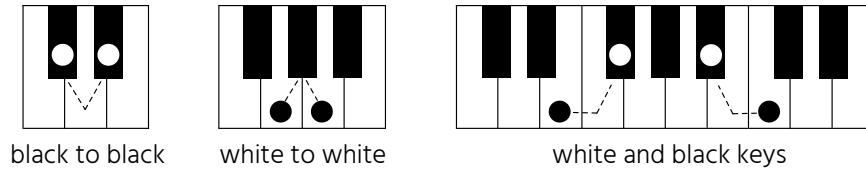
On the keyboard, a half step is the distance from one key to the very next key.



Whole Steps

A whole step is made up of two half steps.

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

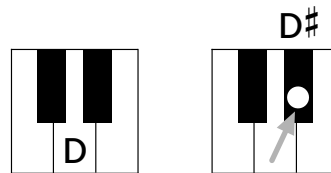


ACCIDENTALS

Sharp signs and flat signs are called *accidentals*.

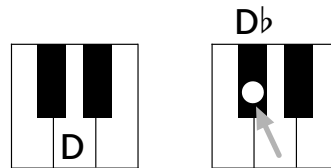
Sharp Sign \sharp A sharp sign before a note raises the pitch one half step.

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



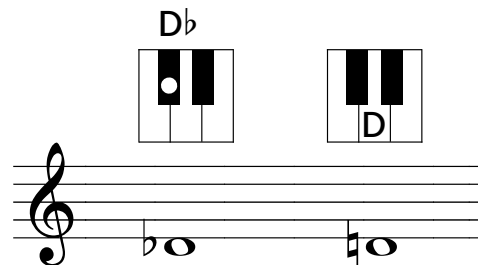
Flat Sign \flat A flat sign before a note lowers the pitch one half step.

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.



The Major Scale

The major scale is a series of eight successive tones arranged in the following ascending 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 tone names the scale.

This is the C Major scale

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

W W H W W W H

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

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

Key Signatures

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 the key in which a piece is written.

Naming Major Sharp Key Signatures

From the last sharp, go up a half step to find the name of the major key.

G# up to **A**
A Major

The sharp key signatures used in this book:

G Major D Major A Major E Major

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



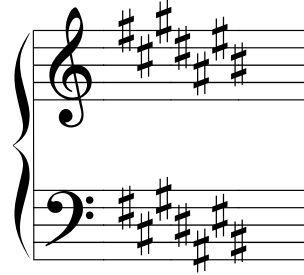
The key signature for **F Major** has **one flat**.



The Order of Sharps in a Key Signature

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:



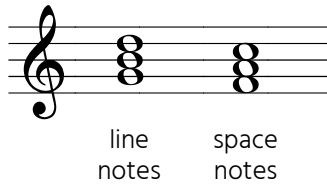
The order of sharps:

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

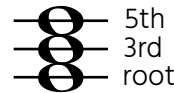
The Triad

A **chord** is made up of three or more different tones sounded simultaneously. A **triad** is a type of chord that has only three tones stacked in 3rds (skips).

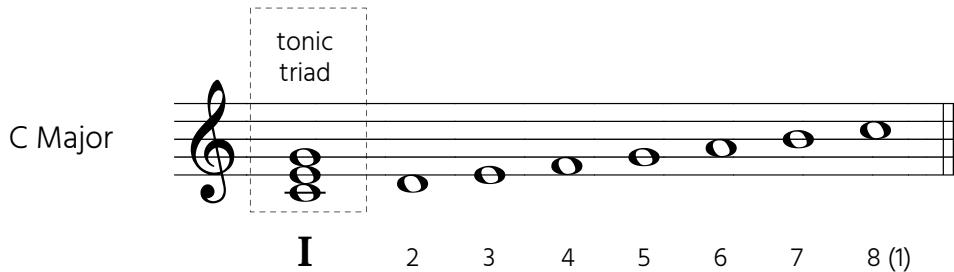
On the staff, the triad is made up of line notes only or space notes only.



A triad consists of three tones: the **root**, **3rd**, and **5th**.



The **tonic triad** is built on the tonic tone, the keynote.



The uppercase roman numeral **I** is used to label the tonic triad.

Writing Practice

The Treble Clef

To draw the Treble Clef, follow these steps:

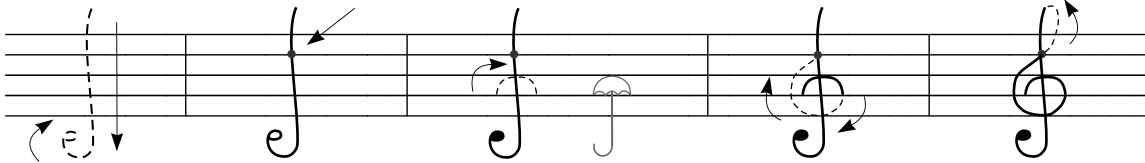
Start above
the staff,

draw a faint dot
on the 4th line,

make a small
umbrella-like shape,

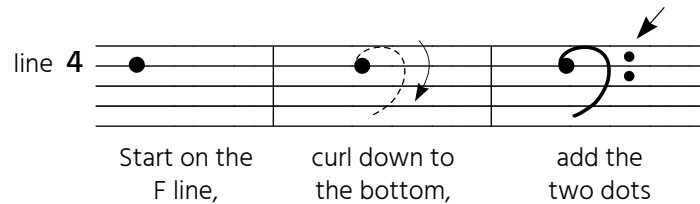
loop up around the
umbrella and meet
the dot,

and close the loop.



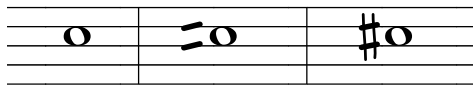
The Bass Clef

To draw the Bass Clef,
follow these steps:

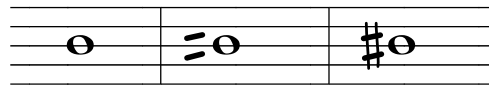


Sharp Sign

Drawing sharp signs for space notes.



Drawing sharp signs for line notes.

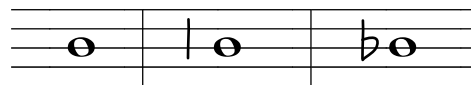


Flat Sign b

Drawing flat signs for space notes.



Drawing flat signs for line notes.



Natural Sign ♮

Drawing natural signs for space notes.



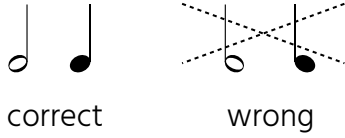
Drawing natural signs for line notes.



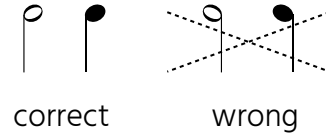
NOTES AND RESTS

Stem Placement

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

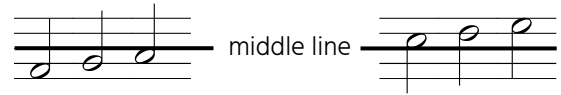


When the stem goes down, it is placed on the left side of the note head.

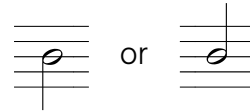


Stem Direction

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 higher than the note, regardless of stem direction.



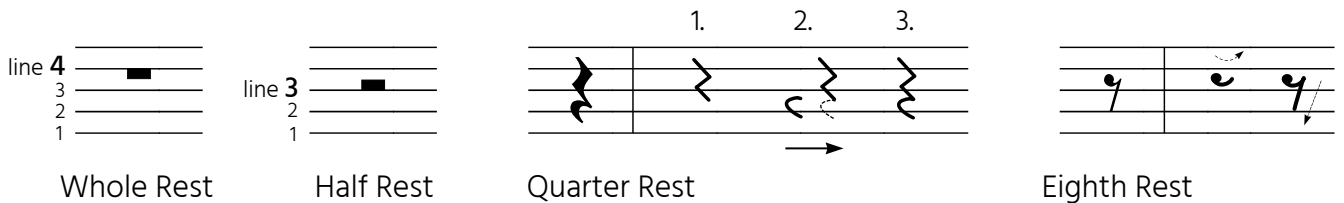
Drawing Flags

The flag is always placed on the right side of the stem.



Drawing Rests

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



DEFINITIONS



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flashcard sets

accidental	A sharp sign, flat sign, or natural sign
bar line	Divides the staff into measures
beam	Used to connect eighth notes
brace	Curved bracket used to connect two staves
double bar line	Indicates the end of a piece
chord	Three or more tones sounding together
chromatic sign	Same meaning as <i>accidental</i>
<i>crescendo</i>	Growing louder; <i>cresc.</i>
<i>da capo</i> (D.C.)	Repeat from the beginning
<i>dal segno</i> (D.S.)	Repeat from the point marked by a sign, usually ♯
<i>decrescendo</i>	Growing softer; <i>decresc.</i>
<i>diminuendo</i>	Growing softer; <i>dim.</i>
enharmonic notes	Tones of the same pitch that are spelled differently
flat sign	Lowers a pitch by one half step
<i>forte</i>	Loud
<i>fortissimo</i>	Very loud
half step	The distance from one key to the very next key on the keyboard
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 after the clef sign
keynote	The first tone (degree) of a scale; tonic
<i>legato</i>	Play in a smooth and connected manner
major scale	Eight notes made up of the following half and whole step pattern: W-W-H-W-W-W-H
major triad	A triad that has four half steps (major 3rd) between the bottom and middle tone, and three half steps (minor 3rd) between the middle and top tone
melodic interval	Two tones played one at a time
<i>mezzo forte</i>	Moderately loud
<i>mezzo piano</i>	Moderately soft
natural sign	Cancels a sharp or flat
octave	An interval of twelve half steps between two tones of the same letter name
order of sharps	The order in which sharps appear in a key signature
ornament	A note or notes added to metered notes of music, embellishing the music
pentachord	A scale of five tones
<i>pianissimo</i>	Very soft
<i>piano</i>	Soft
pitch	The degree of highness or lowness of a tone
scale	A sequence of stepping tones
scale degree	A particular tone of a scale
second	A step
sharp sign	Raises a pitch by one half step
slur	A curved line connecting notes of different pitches
<i>staccato</i>	Detached; not connected
tempo	The speed, or pace, of a piece of music
third	An interval of two steps; a skip
time signature	Two numbers placed on top of the other: the top number tells how many beats in a measure; the bottom number indicates the number of beats a whole note gets.
tonic	The tone that identifies a key or scale; scale degree one; keynote
tie	A curved line connecting two notes of the same pitch
triad	A three note chord, built of thirds
whole step	An interval spanning two half steps (E.g. C to D)