

# Primo Theory

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**Level 5 Revised Edition**

by

Robert Centeno

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](http://www.primotheory.com).

## The QR Codes

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

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

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

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

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

## Online Resources

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

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

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

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

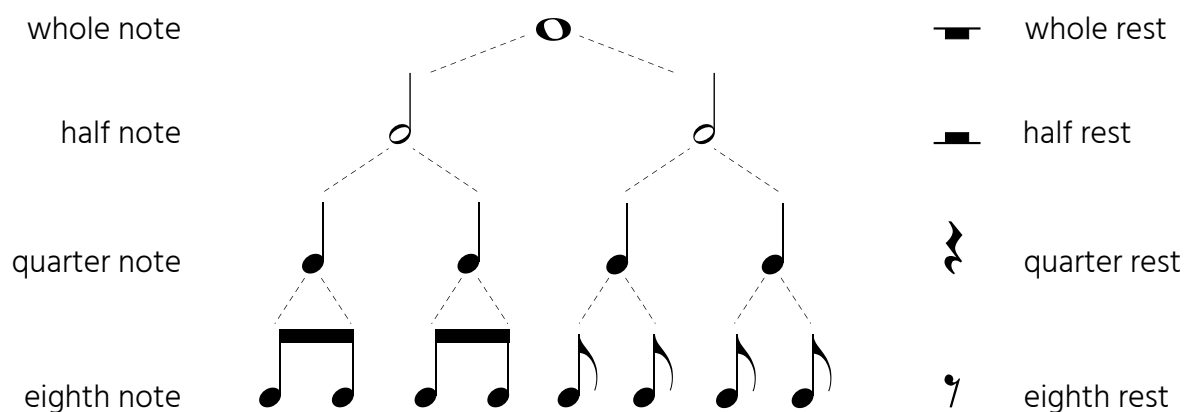
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# Section 1 Note and Rest Values

The following graph shows a hierarchy of note values.



The dotted half note is equal in value to three quarter notes:  $\text{♩.} = \text{♩} \text{♩} \text{♩}$

① Write the number that completes each statement.

One  $\text{♩}$  note equals 2  $\text{♩}$  notes.

One  $\text{♩}$  note equals \_\_\_\_\_  $\text{♩}$  notes.

One  $\text{♩}$  note equals \_\_\_\_\_  $\text{♩}$  notes.

One  $\text{♩}$  note equals \_\_\_\_\_  $\text{♩}$  notes.

One  $\text{♩}$  note equals \_\_\_\_\_  $\text{♩}$  notes.

One  $\text{—}$  rest equals \_\_\_\_\_  $\text{⏏}$  rests.

One  $\text{♩.}$  note equals \_\_\_\_\_  $\text{♩}$  notes.

One  $\text{—}$  rest equals \_\_\_\_\_  $\text{⏏}$  rests.

One  $\text{♩.}$  note equals \_\_\_\_\_  $\text{♩}$  notes.

One  $\text{⏏}$  rest equals \_\_\_\_\_  $\text{⏏}$  rests.

One  $\text{♩}$  note equals \_\_\_\_\_  $\text{♩}$  notes.

One  $\text{—}$  rest equals \_\_\_\_\_  $\text{⏏}$  rests.

② Draw the **one note** that is equal in value to the notes and rests given.

$\text{♩} \text{♩} \text{♩} = \underline{\hspace{1cm}}$

$\text{♩} \text{♩} \text{⏏} \text{⏏} \text{♩} = \underline{\hspace{1cm}}$

$\text{♩} \text{⏏} = \underline{\hspace{1cm}}$

$\text{♩} \text{⏏} \text{♩} = \underline{\hspace{1cm}}$

$\text{—} \text{⏏} \text{♩} \text{♩} = \underline{\hspace{1cm}}$

$\text{♩} \text{⏏} \text{⏏} = \underline{\hspace{1cm}}$

$\text{♩} \text{⏏} \text{♩} = \underline{\hspace{1cm}}$

$\text{♩} \text{⏏} \text{♩} \text{⏏} \text{♩} \text{♩} = \underline{\hspace{1cm}}$

$\text{—} \text{♩} \text{♩} \text{⏏} = \underline{\hspace{1cm}}$

## REVIEW: Drawing Notes and Rests

To review the note-drawing guidelines, scan the QR code or take the following route:  
 primotheory.com → Level 5 → p. 5 – Note-writing guidelines.



- ③ Draw **whole** notes on the lines and spaces indicated.

middle C      line F      space F      line D      space A      line E      space D

- ④ Draw **half** notes on the lines and spaces indicated.

middle C      line A      space E      line G      space C      line D      space B

- ⑤ Draw notes as directed:

One **dotted half note** in each measure.  
 Add a stem and dot to each note head.

One **quarter note** in each measure.  
 Add a stem to each note head.

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

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

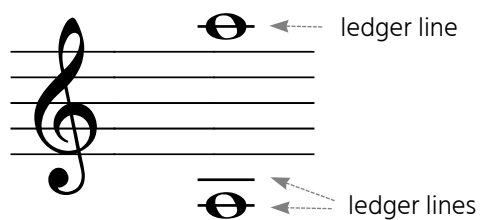
- ⑥ Draw the **rests** indicated.

whole rest      half rest      quarter rest      eighth rest

## Section 2

## Ledger Lines

**Ledger lines** are used to extend the range of a staff.



Ledger lines are added above or below a staff.

Two musical staves are shown. The top staff is a treble clef staff with notes G, A, B, C, D, E on ledger lines below the staff and F, G, A, B, C, D on the staff lines. The bottom staff is a bass clef staff with notes B, C, D, E, F, G on the staff lines and A, B, C, D, E, F on ledger lines above the staff.

- ① Use ledger lines to draw **whole notes** going up and down the steps.  
Write the letter name under each note.

A musical staff with a treble clef. The first two notes are on the first and second lines (F and G). The third note is on a ledger line above the top line (D). There are blank ledger lines above and below the staff for further practice.

A musical staff with a treble clef. The first two notes are on the first and second lines (E and D). The third note is on a ledger line below the bottom line (G). There are blank ledger lines above and below the staff for further practice.

- ② Use ledger lines to draw **half notes** going up and down the steps.  
Write the letter name under each note.

A B F

G F B

- ③ On each staff, draw whole notes according to the instructions.  
Be sure that the ledger lines are spaced exactly like the lines of the staff.

a) Four more whole notes stepping **up**.

b) Four more whole notes stepping **down**.

c) Four more whole notes stepping **down**.

d) Four more whole notes stepping **up**.

- ④ Name the notes. Notice the clef signs.

\_\_\_\_\_

## Section 3

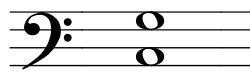
## Intervals

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

2nd                      3rd                      4th                      5th

1 2 keys                      1 2 3 keys                      1 2 3 4 keys                      1 2 3 4 5 keys

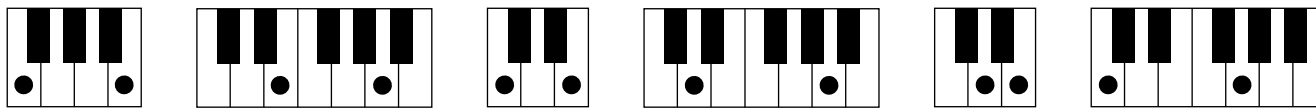
A **harmonic interval** occurs when two tones are played at the same time.



A **melodic interval** occurs when the two tones are played one at a time.



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



\_\_\_\_\_

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



\_\_\_\_\_

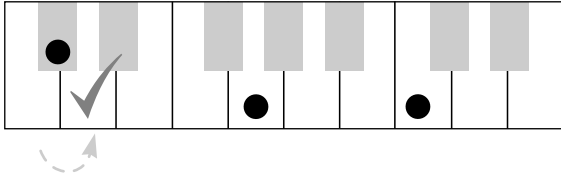
③ Draw a whole note above each given note at the interval indicated.

3rd                      5th                      4th                      2nd                      5th                      4th                      3rd

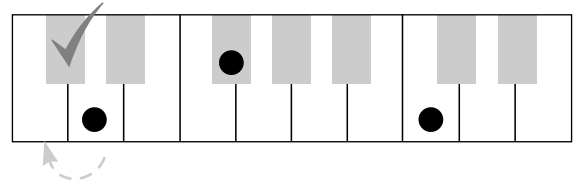


## Review: Half Steps and Whole Steps

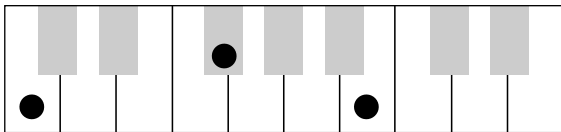
- ④ Draw a ✓ on the key a **half step UP** from each marked key.



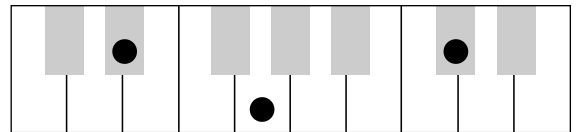
- ⑤ Draw a ✓ on the key a **half step DOWN** from each marked key.



- ⑥ Draw a ✓ on the key a **whole step UP** from each marked key.

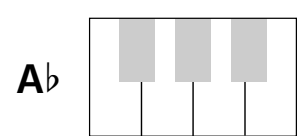
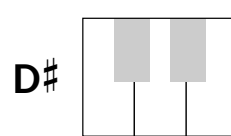
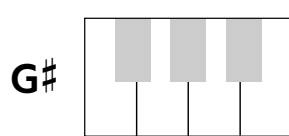
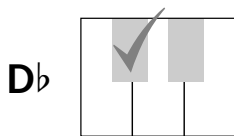


- ⑦ Draw a ✓ on the key a **whole step DOWN** from each marked key.

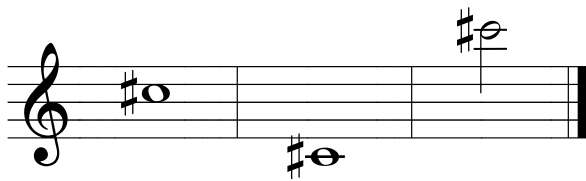


## Review: Accidentals

- ⑧ On each keyboard draw a ✓ on the key that is named.

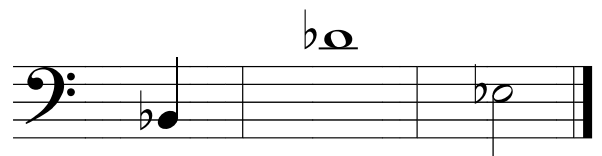


- ⑨ Name the sharped notes.



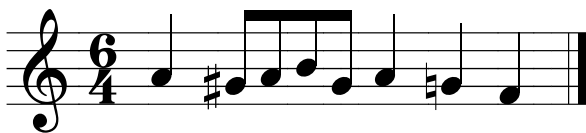
\_\_\_\_\_

- ⑩ Name the flatted notes.



\_\_\_\_\_

- ⑪ Circle the notes to be sharped.



- ⑫ Circle the notes to be flatted.



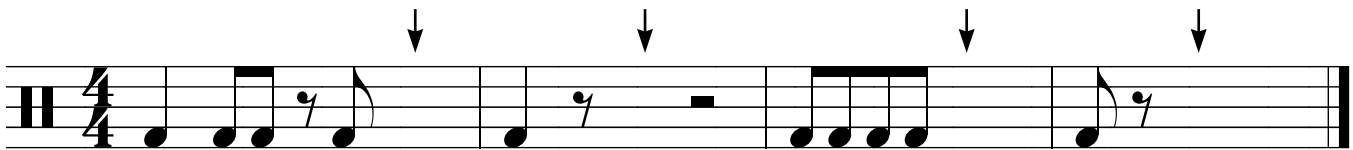
## Section 4

## Rhythm

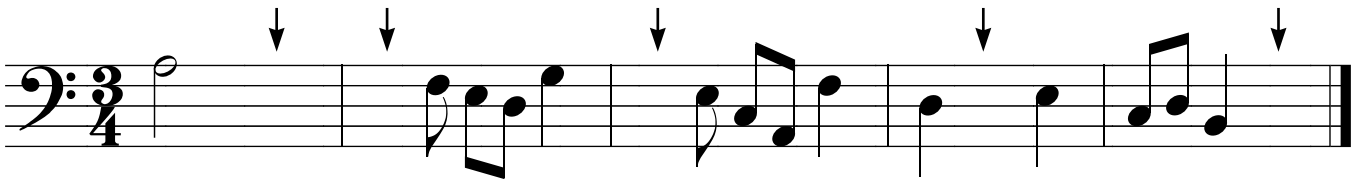
- ① Write the top number of the time signature in each measure.



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



- ③ Under each arrow, draw the **one REST** that completes the measure.



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

Draw a **double bar line** at the end of the staff.



- ⑤ Write the counts of the measure below the notes and rests. (Notice the time signature!)



## The Dotted Quarter Note

A **dotted quarter note** is equal to the value of three eighth notes:  $\text{♩.} = \text{♪♪♪}$

A dotted quarter note gets one and a half beats in  $\frac{4}{4}$  time.

The dotted quarter note is often followed by an eighth note:  $\text{♩.} \text{♪}$

The  $\text{♩.}$  followed by an  $\text{♪}$  equals a half note in value:  $\text{♩.} \text{♪} = \text{♩}$

Counting dotted quarter notes:  $\frac{4}{4}$   $\text{♩.}$   $\text{♪}$   $\text{♩.}$   $\text{♪}$

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

⑥ Clap the rhythms as you count aloud.

$\frac{4}{4}$   $\text{♩.}$   $\text{♪♪}$   $\text{♩.}$   $\text{♪♪}$   $\text{♩.}$   $\text{♪♪♪}$   $\text{♩.}$   $\text{♪♪♪}$

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

$\frac{4}{4}$   $\text{♩.}$   $\text{♪♪♪}$   $\text{♩.}$   $\text{♪♪♪}$   $\text{♩.}$   $\text{♪♪♪}$   $\text{♩.}$   $\text{♪♪♪}$

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

$\frac{4}{4}$   $\text{♩.}$   $\text{♪♪♪♪}$   $\text{♩.}$   $\text{♪♪♪♪}$   $\text{♩.}$   $\text{♪♪}$   $\text{♩.}$   $\text{♪♪}$

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

(Note the time signature!)

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

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

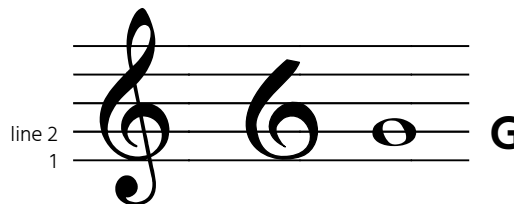
$\frac{3}{4}$   $\text{♩.}$   $\text{♪♪}$   $\text{♩.}$   $\text{♪♪}$   $\text{♩.}$   $\text{♪♪}$   $\text{♩.}$   $\text{♪♪}$

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

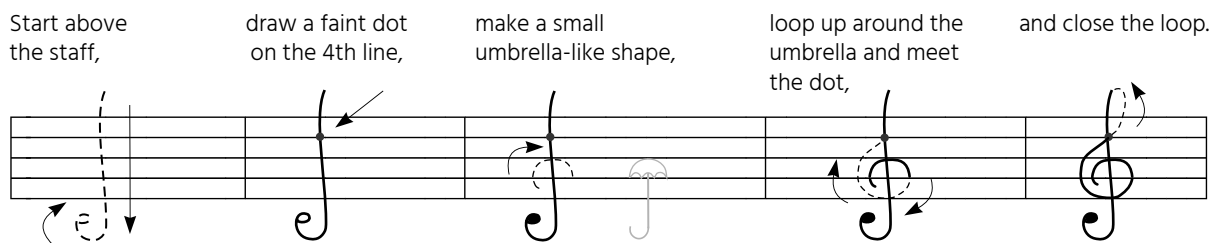
# Section 5

# Notation

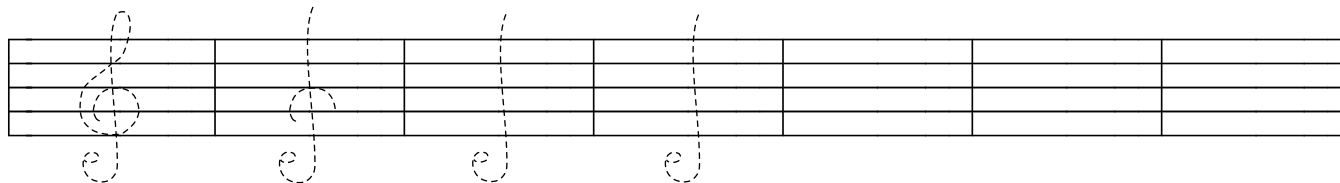
Notice that part of the **treble clef** curls around the second line and marks where G is located.



Follow these steps when drawing the treble clef:



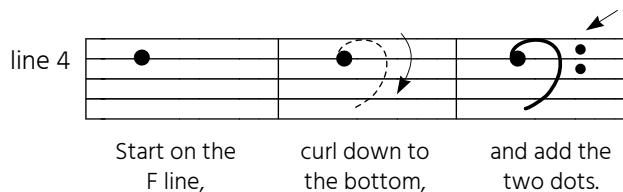
① Draw a treble clef in each measure. Follow the steps outlined above.



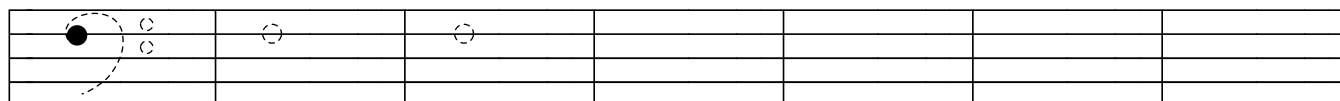
Notice how the **bass clef** uses two dots to mark the fourth line, the F line.



Follow these steps when drawing the bass clef:

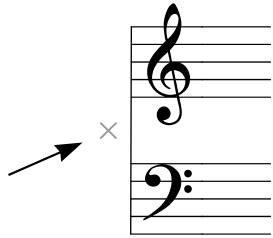
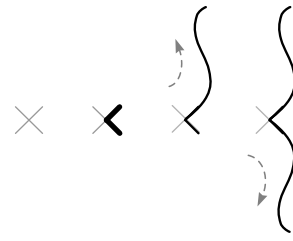


② Draw a bass clef in each measure. Follow the steps outlined above.



### How to Draw the Brace

Draw a very light **X** midway between the two staves.  
Use the **X** as the starting point of each half of the brace:



Draw a faint X to set the midpoint of the brace.



Draw the upper part of the brace,

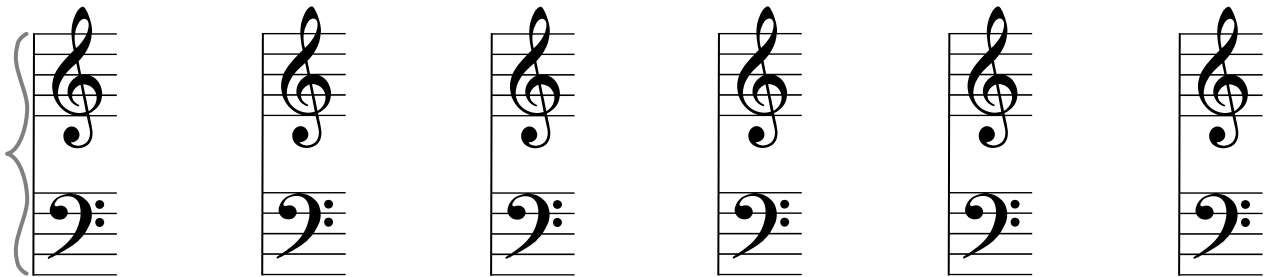


then the lower part of the brace.

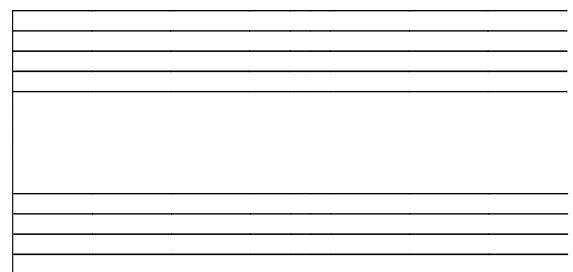
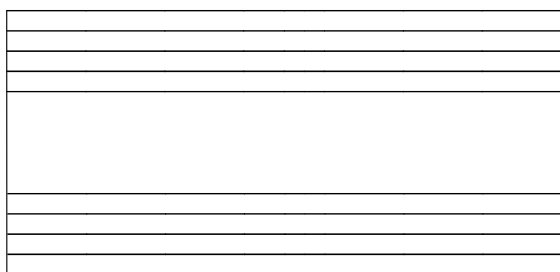


Finished!

③ Practice drawing the brace.



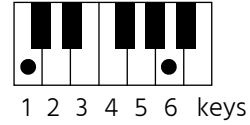
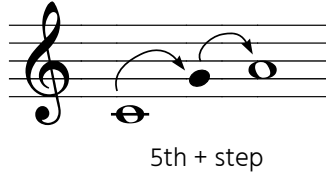
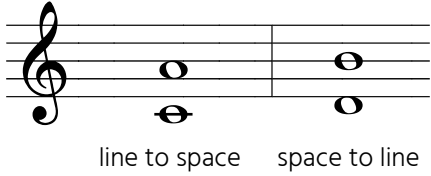
④ Draw two complete grand staves. Be sure to include the following elements: brace, treble clef, bass clef, one bar line, and a double bar line.



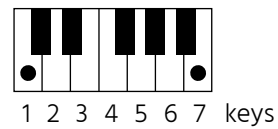
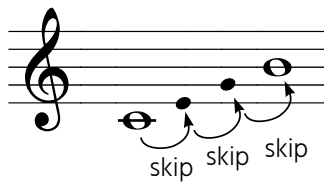
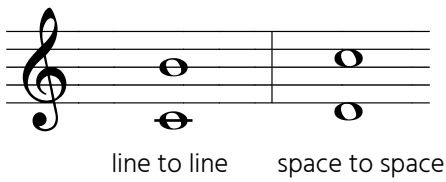
Section **6**

# Intervals

A **6th** spans a **fifth plus a step**.

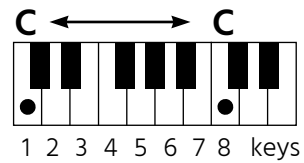
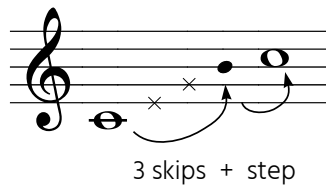
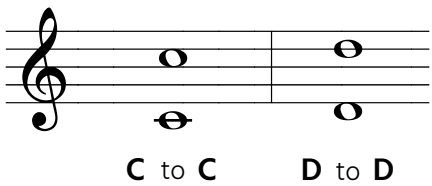


A **7th** spans **three skips**.

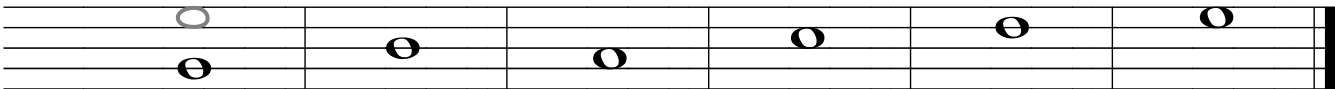


An **Octave** (or **8ve**) spans a total distance of eight tones.

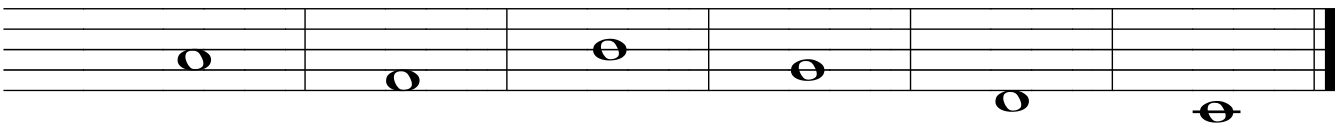
Tones that are an octave apart will share the same letter name.



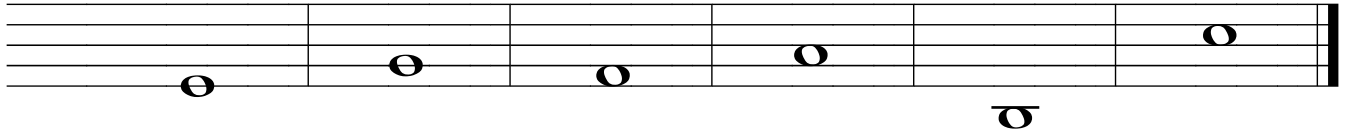
- ① Draw a **treble clef** at the beginning of the staff.  
Draw a whole note a harmonic **6th** above each given note.



- ② Draw a **treble clef** at the beginning of the staff.  
Draw a whole note a harmonic **7th** above each given note.

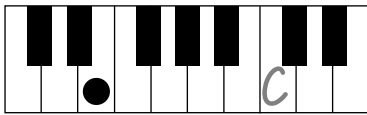


- ③ Draw a **bass clef** at the beginning of the staff.  
 Draw a whole note a harmonic **8ve** above each given note.

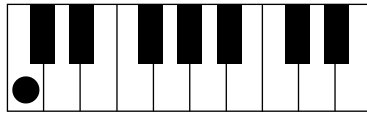


- ④ On each keyboard, name the key at the correct distance from each key marked with a dot.

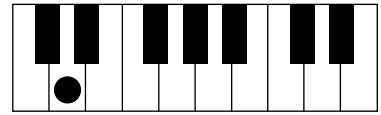
6th up



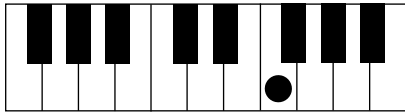
8ve up



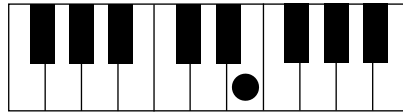
7th up



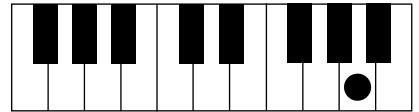
7th down



6th down



8ve down

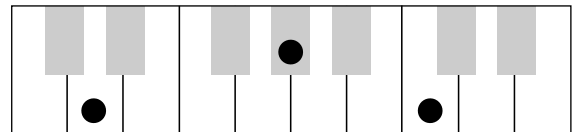


### Review: Half Steps and Whole Steps

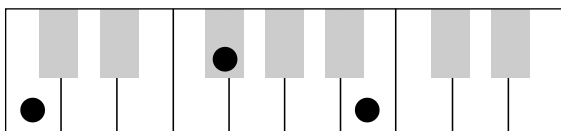
- ⑤ Draw a ✓ on the key a **half step UP** from each marked key.



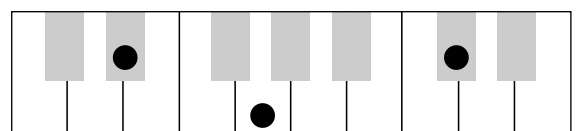
- ⑥ Draw a ✓ on the key a **half step DOWN** from each marked key.



- ⑦ Draw a ✓ on the key a **whole step UP** from each marked key.



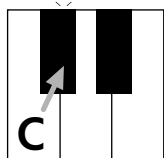
- ⑧ Draw a ✓ on the key a **whole step DOWN** from each marked key.



## Spelling Half Steps

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

**C#** or **D $\flat$**

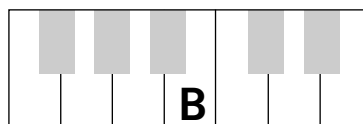
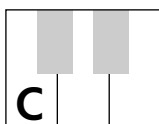
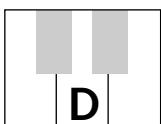


C up to C# is a half step.

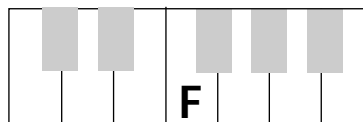
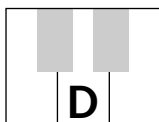
C up to D $\flat$  is a diatonic half step.

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

- ⑨ Name the key a half step **up** from each labeled key. Write the letter name on the key.



- ⑩ Name the key a half step **down** from each labeled key. Write the letter name on the key.



- ⑪ 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 $\flat$**  is \_\_\_\_\_.

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

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

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

A half step down from **D $\flat$**  is \_\_\_\_\_.

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


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





## Spelling Whole Steps

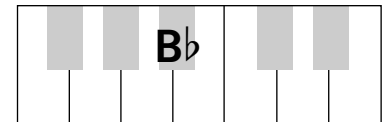
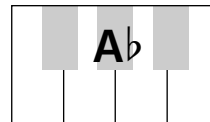
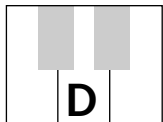
When spelling whole steps, be sure to use neighboring letter names.

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

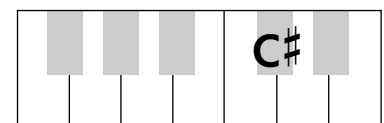
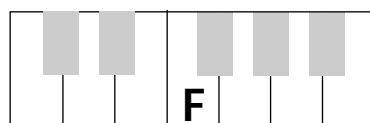
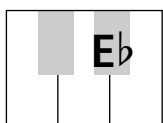
- D $\flat$  E $\flat$**  **The best spelling** – D and E are neighboring letters.
- or **D $\flat$  D $\sharp$**  Avoid spelling a step using the same letter.
- or **C $\sharp$  E $\flat$**  Avoid spelling a step using letters that are a skip apart: C $\sharp$ –(D)–E $\flat$ .

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

- ⑫ Write the letter name on the key that is a (diatonic) whole step **up** from each labeled key.



- ⑬ Write the letter name on the key that is a (diatonic) whole step **down** from each labeled key.



- ⑭ Complete the following statements. Spell all whole steps as diatonic whole steps.

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

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

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

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

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

A whole step down from **F** is \_\_\_\_\_.

A whole step up from **B $\flat$**  is \_\_\_\_\_.

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



## Writing Half Steps on the Staff

The **diatonic half step**—spelled using two neighboring letter names—will appear as a step on the staff.

diatonic half step

C C#  
same letter, same space

C Db  
neighboring letters, space-to-line note

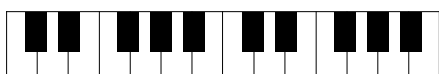
- ⑮ On the staff below: a) Draw a **treble clef** at the beginning of the staff.  
b) Draw a half note one **diatonic half step** up from each given note.  
c) Name the notes.

D Eb

## Writing Whole Steps on the Staff

The **diatonic whole step**—spelled using two neighboring letter names—will appear as a step on the staff.

- ⑯ On the staff below: a) Draw a **bass clef** at the beginning of the staff.  
b) Draw a half note one **diatonic whole step** up from each given note.  
c) Name the notes.



## Section 7 The Sixteenth Note and Rest

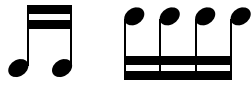
### The Sixteenth Note

A sixteenth note gets **one-fourth** of a beat.



A single sixteenth note has two flags.

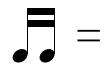



Two or more sixteenth notes appearing together are usually beamed.







Remember these common sixteenth note groupings:



 =  Four sixteenth notes equal one quarter note.



 =  Two sixteenth notes equal one eighth note.



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



One  note equals \_\_\_\_\_  notes.

One  note equals \_\_\_\_\_  notes.

One  note equals \_\_\_\_\_  notes.


One  note equals \_\_\_\_\_  notes.

One  note equals \_\_\_\_\_  notes.

One  note equals \_\_\_\_\_  notes.

② Draw the **one note** that is equal in value to the notes and rests given.

 = \_\_\_\_\_

 = \_\_\_\_\_

 = \_\_\_\_\_

 = \_\_\_\_\_

 = \_\_\_\_\_

 = \_\_\_\_\_

## Counting Sixteenth Notes

beat	beat	beat	beat
1	2	3	4
1 +	2 +	3 +	4 +
1 e + a	2 e + a	3 e + a	4 e + a



Online resources

③ Clap the rhythms as you count aloud.

1 e + a 2      1 e + a 2

1      2 e + a      1      2 e + a

1 e + a 2 +      1 e + a 2 +

1 +      2 e + a      1 +      2 e + a

1      2 e + a      1 e + a 2

1 +      2 e + a      1 e + a 2 +

④ Write the counts of the measure below the notes and rests.

1      2 e + a      3 +

## The Sixteenth Rest



A sixteenth rest gets **one-fourth** of a beat.

The sixteenth note and rest are equal in value.  $\text{♪} = \text{♪}$   $\text{♪♪♪♪} = \text{♪♪♪♪}$

The sixteenth rest will usually appear singly within a beat.  $\text{♪♪♪♪}$  or  $\text{♪♪♪♪}$   
 one beat                      one beat

### Counting the Sixteenth Rest

The counts to some  $\text{♪}$  and  $\text{♪}$  combinations:  $\text{♪♪♪♪}$  and  $\text{♪♪♪♪}$   
 1 e + a                      1 e + a

⑤ Clap the rhythms as you count aloud.

 1      2 e + a      1      2 e + a	 1 e + a 2      1 e + a 2
 1      2 e + a      1      2 e + a	 1 e + a 2      1 e + a 2
 1      2 e + a      1 e +      2 +	 1 e + a 2 e + a      1      (2) +

⑥ Under each arrow, draw the **one note** that completes the measure.


## 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

W W H W W W H

(tonic)

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

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

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

The tonic names the scale.



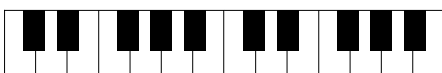
Online resources

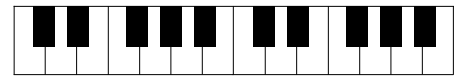
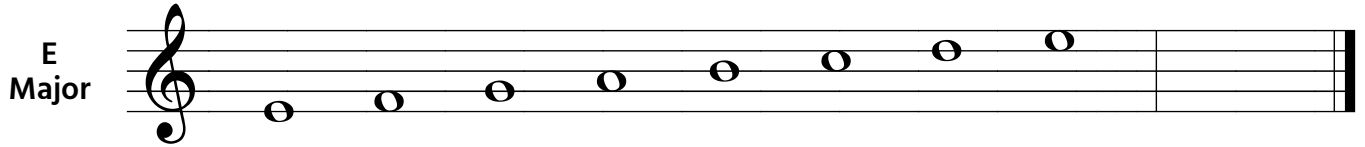
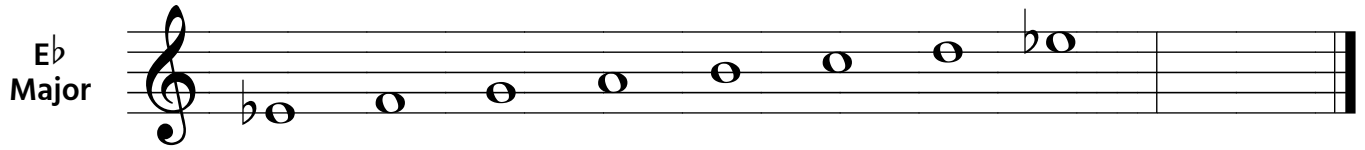
① For each major scale:

- 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**

**B Major**

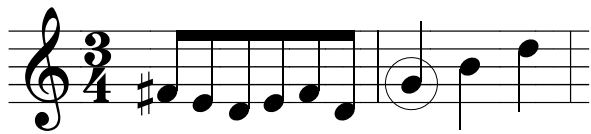




### The Tonic Tone

In music practice, the tonic note is not necessarily the first note of a piece; it is not necessarily the lowest or highest note of a piece.

The following examples use the G major scale. Any G that occurs is the tonic note:



- ② Each example below uses the notes of a major scale that is named.  
Find and circle the tonic tone or tones in each example.

**C Major**



**F Major**



**G Major**



**A Major**



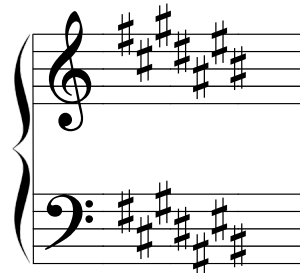
## Major Sharp Key Signatures

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

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

The order of sharps:

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



- ③ List the sharps of the key signature in order of appearance.  
Write the correct letter on each blank.

three sharps: \_\_\_# \_\_\_# \_\_\_#

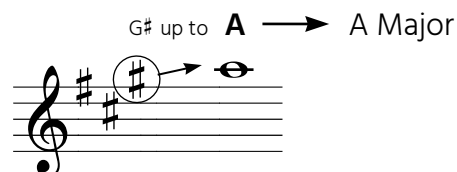
five sharps: \_\_\_# \_\_\_# \_\_\_# \_\_\_# \_\_\_#

one sharp: \_\_\_#

seven sharps: \_\_\_# \_\_\_# \_\_\_# \_\_\_# \_\_\_# \_\_\_# \_\_\_#

## Naming Major Sharp Key Signatures

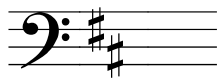
To identify a major key signature with sharps, go up one half step from the last sharp to find the tonic tone.



- ④ For each staff, name the major key according to the key signature.



A Major



\_\_\_ Major



\_\_\_ Major



\_\_\_ Major



\_\_\_ Major



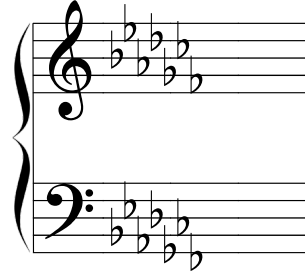
### Major Flat Key Signatures

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

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

The order of flats:

**B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> C<sup>b</sup> F<sup>b</sup>**



- ⑤ List the flats of the key signature in order of appearance. Write the correct letter on each blank.

four flats:    \_\_\_<sup>b</sup> \_\_\_<sup>b</sup> \_\_\_<sup>b</sup> \_\_\_<sup>b</sup>

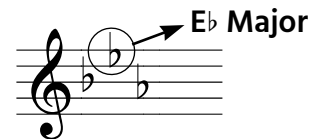
five flats:    \_\_\_<sup>b</sup> \_\_\_<sup>b</sup> \_\_\_<sup>b</sup> \_\_\_<sup>b</sup> \_\_\_<sup>b</sup>

two flats:    \_\_\_<sup>b</sup> \_\_\_<sup>b</sup>

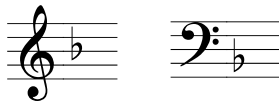
seven flats:    \_\_\_<sup>b</sup> \_\_\_<sup>b</sup> \_\_\_<sup>b</sup> \_\_\_<sup>b</sup> \_\_\_<sup>b</sup> \_\_\_<sup>b</sup> \_\_\_<sup>b</sup>

### Naming Major Flat Key Signatures

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



Note: The **F Major** key signature has only one flat, B<sup>b</sup>.



- ⑥ For each staff, name the major key according to the key signature.



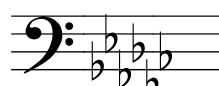
E<sup>b</sup> Major



\_\_\_\_\_ Major



\_\_\_\_\_ Major



\_\_\_\_\_ Major



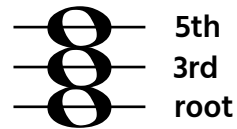
\_\_\_\_\_ Major

## Section 9

# The Major Triad

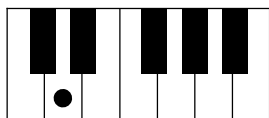
### How to Construct a Major Triad

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

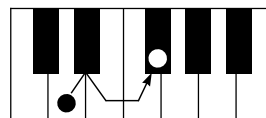


**First Method:** measure the intervals between the tones of the triad.

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**.

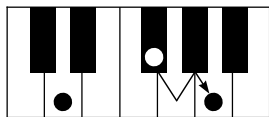


root note on D



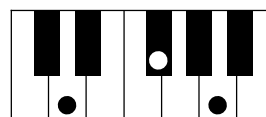
Major 3rd

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

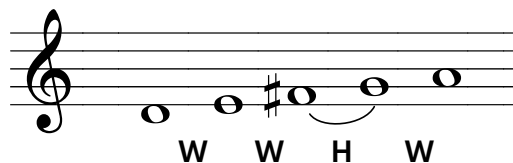
D Major Triad



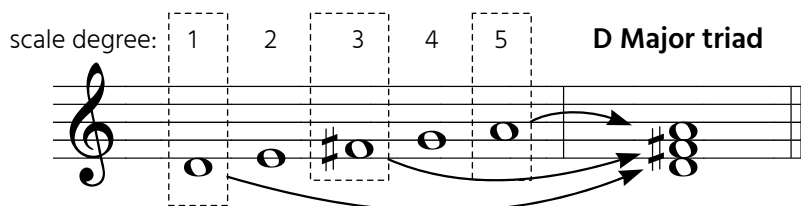
Root 3rd 5th  
D F# A

**Second Method:** construct the tonic triad of the major scale.

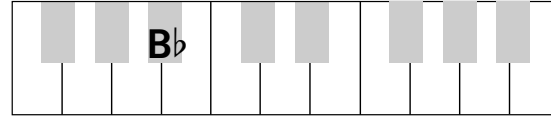
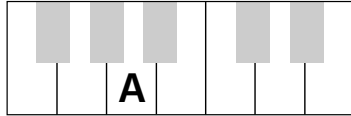
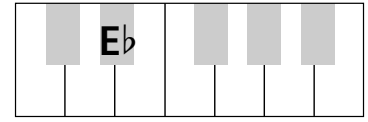
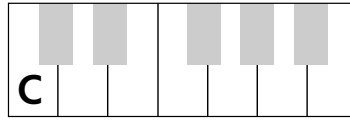
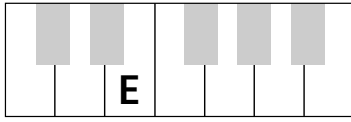
1. Construct scale degrees 1–5 of the major scale on the keyboard or on the staff. For example, to construct a D major triad, construct the first five notes of the D major scale.



2. Single out the first, third, and fifth scale degree to form the D major triad.

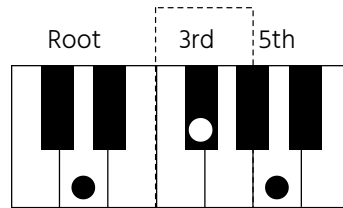


- ① On each keyboard below, construct a major triad from the root note given.  
 Write "3" on the piano key that is the 3rd of the triad.  
 Write "5" on the piano key that is the 5th of the triad.



### How to Spell a Major Triad

When spelling the tones of a major triad, always use skips. For example, the 3rd of the D major triad (a black key) should be named F#, not Gb:



The correct spelling **D** **F#** **A** is based on skips – **D** E **F** G **A** B  
 The incorrect spelling **D** **G<sup>b</sup>** **A** is not based on skips – **D** E F **G** **A** B

- ② Spell the tones of a major triad from each root tone given below.  
 Write the letter names on the blanks.

**D** - F# - A

**G** - \_\_\_\_ - \_\_\_\_

**E<sup>b</sup>** - \_\_\_\_ - \_\_\_\_

**F** - \_\_\_\_ - \_\_\_\_

**G<sup>b</sup>** - \_\_\_\_ - \_\_\_\_

**A** - \_\_\_\_ - \_\_\_\_

**D<sup>b</sup>** - \_\_\_\_ - \_\_\_\_

**B** - \_\_\_\_ - \_\_\_\_

**A<sup>b</sup>** - \_\_\_\_ - \_\_\_\_



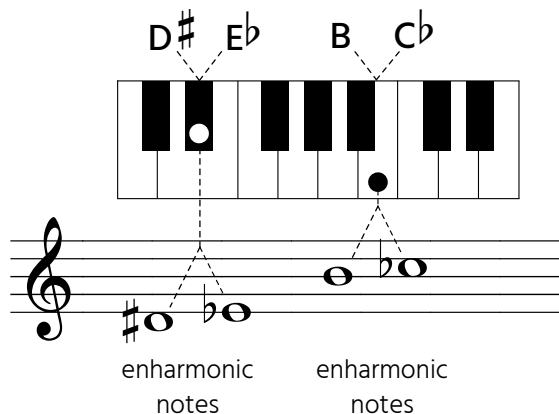
Section **10**

# Intervals

## Enharmonic Spellings

Enharmonic tones share the same pitch but are spelled differently.

Every key on the piano has more than one name.



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

**A<sup>b</sup>** can also be called \_\_\_\_\_.

**E<sup>#</sup>** can also be called \_\_\_\_\_.

**B<sup>b</sup>** can also be called \_\_\_\_\_.

**F<sup>#</sup>** can also be called \_\_\_\_\_.

**C<sup>b</sup>** can also be called \_\_\_\_\_.

**F<sup>b</sup>** can also be called \_\_\_\_\_.

**C<sup>#</sup>** can also be called \_\_\_\_\_.

**G<sup>#</sup>** can also be called \_\_\_\_\_.

**D<sup>#</sup>** can also be called \_\_\_\_\_.

**C** can also be called \_\_\_\_\_.

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

Bass clef staff with notes: C<sup>#</sup>, D<sup>b</sup>, C<sup>#</sup>, D<sup>b</sup>, D<sup>b</sup>, D<sup>b</sup>.  
 \_\_\_\_\_

Treble clef staff with notes: C<sup>#</sup>, C<sup>#</sup>, C<sup>#</sup>, D<sup>b</sup>, D<sup>b</sup>.  
 \_\_\_\_\_



### Interval Review:

③ Identify each interval below (2nd, 5th, 8ve, etc.).

\_\_\_\_\_

④ Identify each keyboard interval.

\_\_\_\_\_

\_\_\_\_\_

⑤ Identify the distance between each pair of notes.  
Write **W** (whole step), **H** (half step), or **E** (enharmonic).

\_\_\_\_\_

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

diatonic **half step up**\*

\_\_\_\_\_

diatonic **whole step up**



\_\_\_\_\_

\*A **diatonic** half step or whole step is spelled using two neighboring letters and will appear as a step on the staff.



⑤ Clap the rhythms as you count aloud.

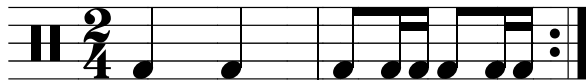
Counting the  rhythm:

$\frac{2}{4}$     



1	e	+	a
---	---	---	---

2	e	+	a
---	---	---	---







Counting the  rhythm:

$\frac{2}{4}$     

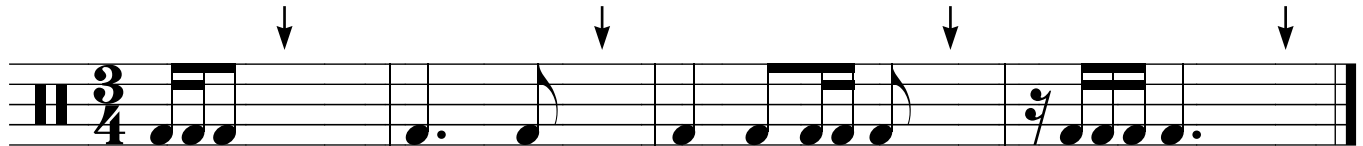
1	e	+	a
---	---	---	---

2	e	+	a
---	---	---	---

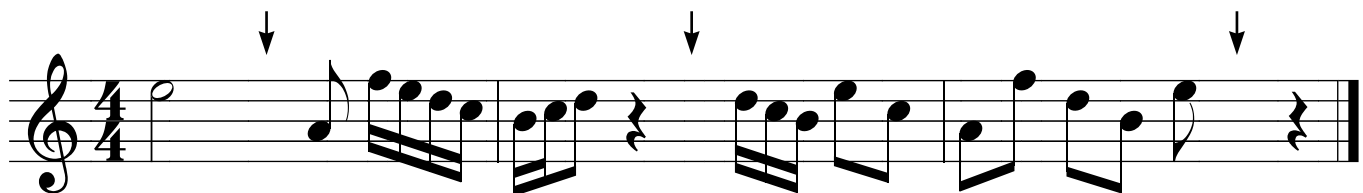


⑥ Under each arrow, draw the **one NOTE** that completes the measure.



⑦ Under each arrow, draw the **one REST** that completes the measure.



## Section 12 Tonic and Dominant

### Tonic and Dominant Scale Degrees

The **tonic** (or keynote) is the first scale degree.\*

The tonic tone names a scale or key.

The term **dominant** refers to the fifth scale degree.

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

C Major

tonic dominant (tonic)

- ① 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 a circle around the **tonic** notes.  
 d) Draw a square around the **dominant** note.

D Major

B $\flat$  Major

A Major

\*The term **scale degree** is used to describe a particular tone of a scale.





### Find the Tonic Notes

- ② For each staff: a) Name the major key according to the key signature.  
 b) Draw the **tonic** notes. Use whole notes.

Major

Major

Major

Major

Major

Major

### Find the Dominant Notes

- ③ For each staff: a) Name the major key according to the key signature.  
 b) Draw the **dominant** notes. Use whole notes.

Major

Major

Major

Major

Major

Major

## The Tonic Triad

The **tonic triad** is built on the tonic tone, the **first scale degree**.

C Major

tonic triad

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:

a) Write the name of the major key in the box provided. Use a capital letter.

b) Construct the **tonic triad** on the tonic note of the scale.

Major

Major

Major

Major

## The Dominant Triad

The **dominant triad** is built on the dominant tone, the **fifth scale degree**.

C Major

dominant triad

1    2    3    4    **V**    6    7    8 (1)

The dominant triad of a major key is a major triad.

The uppercase roman numeral **V** is used to label the dominant triad.

⑤ For each major scale:

a) Write the name of the major key in the box provided. Use a capital letter.

b) Construct the **dominant triad** on the dominant note of the scale.

Major

Major

Major

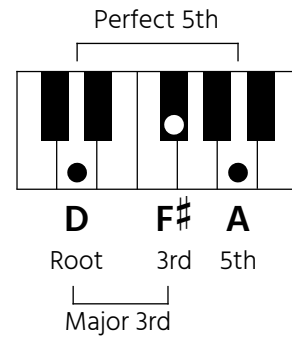
Major

Section **13****Intervals****The Intervals of a Major Triad**

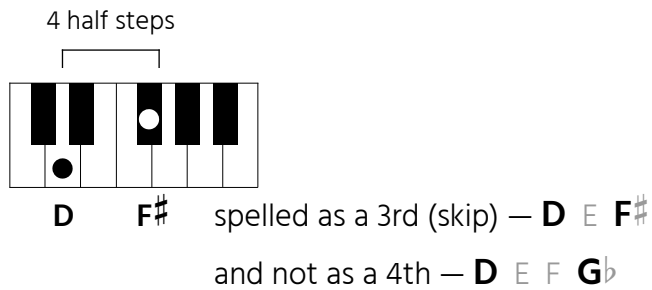
The distance between the root and the other tones of a major triad are as follows:

The root to 3rd of the triad is a major 3rd.

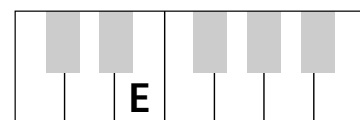
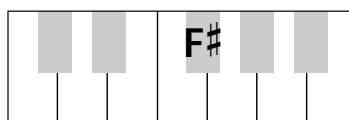
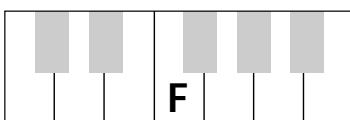
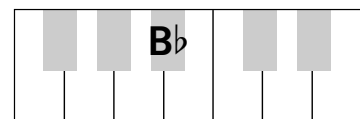
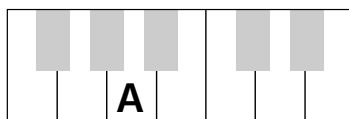
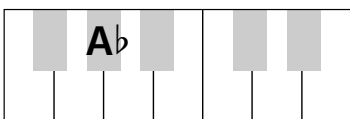
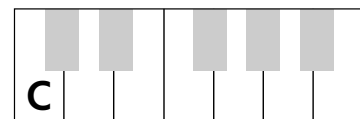
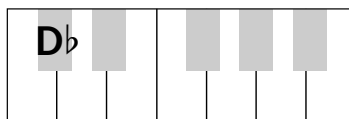
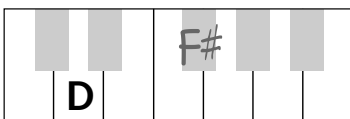
The root to 5th of the triad is a perfect 5th.

**The Major 3rd on the Keyboard**

The interval of a major 3rd **spans four half steps** and should be spelled as a 3rd.

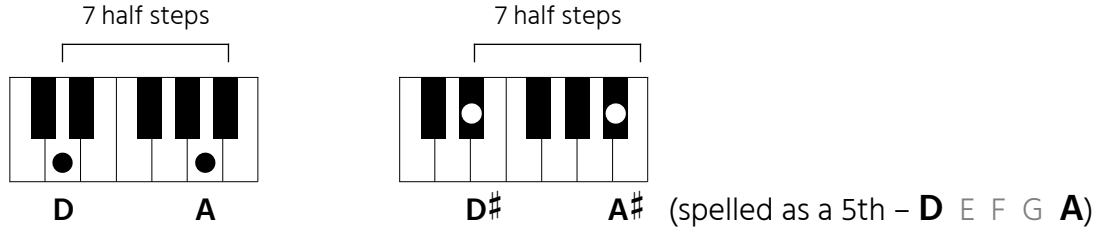


① Write the letter name on the key that is an interval of a **major 3rd** above each labeled key.



## The Perfect 5th on the Keyboard

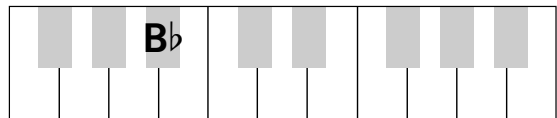
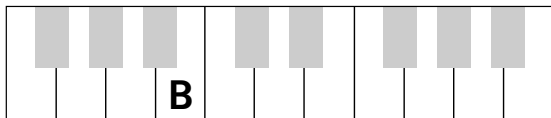
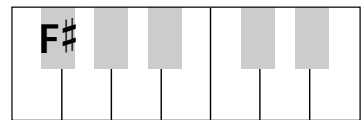
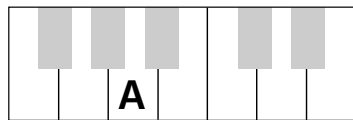
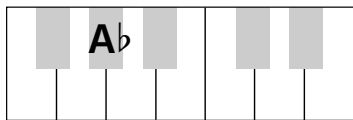
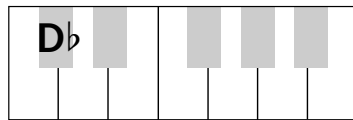
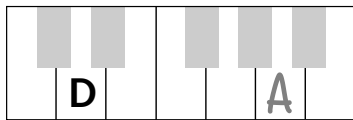
The interval of a perfect 5th **spans seven half steps** and should be spelled as a 5th.  
 The perfect 5th is easy to form on the keyboard—it is usually made up of two black keys or two white keys.



The exception to this is the perfect 5th formed with B or B $\flat$  as the bottom tone.



② Write the letter name on the key that is an interval of a **perfect 5th** above each labeled key.

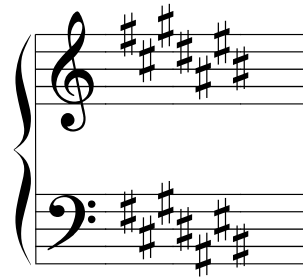


## Section 14 Writing Key Signatures

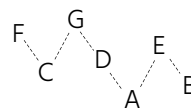
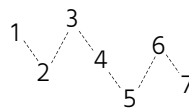
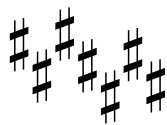
### Writing the Major Sharp Key Signature

The sharps in a key signature will always appear in the same order, known as the **Order of Sharps**.

The order of sharps: **F# C# G# D# A# E# B#**



Notice the pattern of sharps as they appear on the staff.



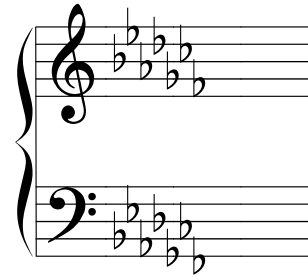
① Write the order of sharps:    \_\_\_ #    \_\_\_ #    \_\_\_ #    \_\_\_ #    \_\_\_ #    \_\_\_ #    \_\_\_ #

② In each measure, write the complete key signature of seven sharps on both staves.

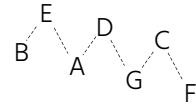
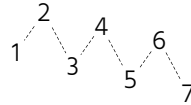
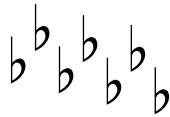
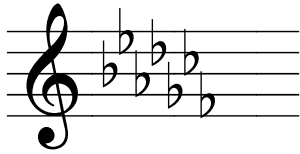
### Writing the Major Flat Key Signature

The flats in a key signature will always appear in the same order, known as the **Order of Flats**.

The order of flats: **B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> C<sup>b</sup> F<sup>b</sup>**

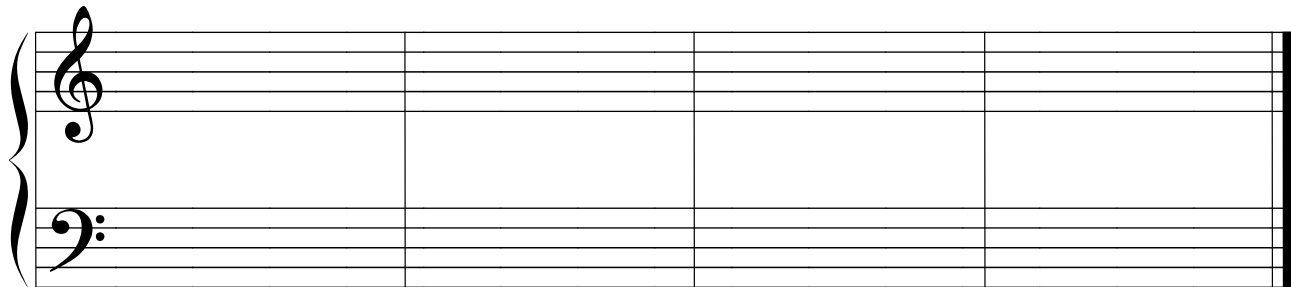
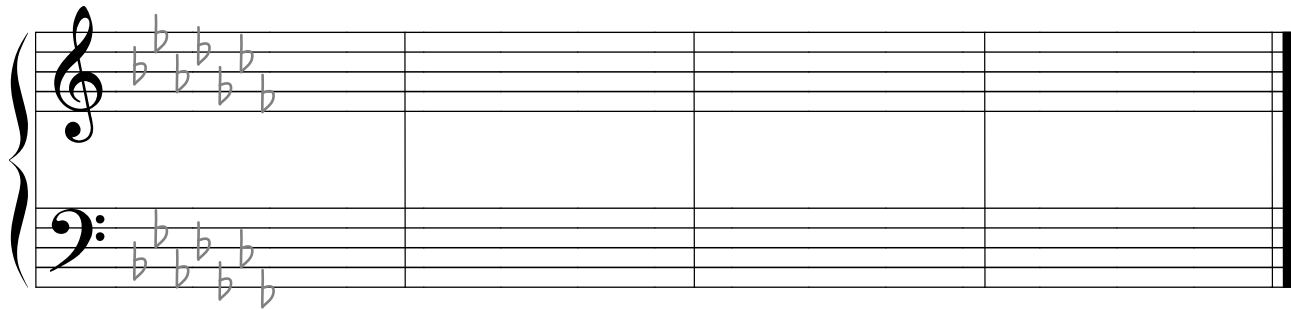


Notice the pattern of flats as they appear on the staff.



③ Write the order of flats.       <sup>b</sup>    <sup>b</sup>    <sup>b</sup>    <sup>b</sup>    <sup>b</sup>    <sup>b</sup>    <sup>b</sup>    <sup>b</sup>

④ In each measure, write the complete key signature of seven flats on both staves.

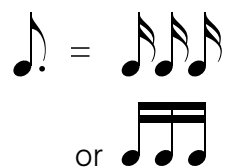


## Section 15

## Rhythm

## The Dotted Eighth Note

A **dotted eighth note** is equal to the value of three sixteenth notes:

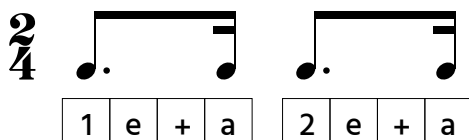


A dotted eighth note gets three-quarters of a beat in  $\frac{4}{4}$  time.

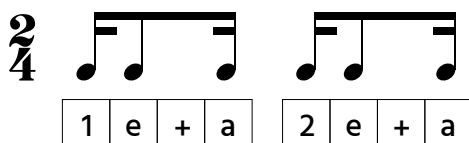
The  $\text{♩.}$  followed by a  $\text{♩}$  equals a quarter note in value:  $\text{♩.} \text{♩} = \text{♩}$

① Clap the rhythms as you count aloud.

Counting the  $\text{♩.} \text{♩}$  rhythm:

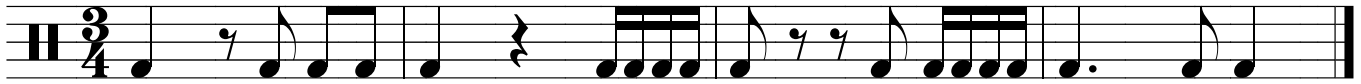


Counting the  $\text{♩} \text{♩} \text{♩}$  rhythm:

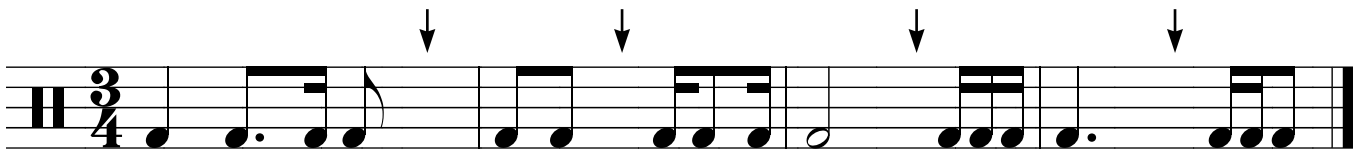




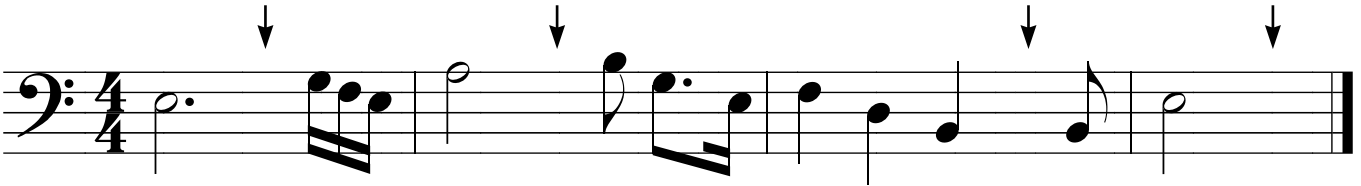
② Write the counts of the measure below the notes and rests.



③ Under each arrow, draw the **one NOTE** that completes the measure.



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



⑤ Draw bar lines where they are needed.



⑥ On the staff to the right, rewrite the musical example given on the left.

Use beams to connect the eighth notes and sixteenth notes where appropriate.



(rewrite here)



Section **16**

# Level 5 Review

## Intervals

① Identify each interval below (2nd, 5th, 8ve, etc.).

\_\_\_\_\_

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

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

③ Identify each keyboard interval.

\_\_\_\_\_

④ On the grand staff below:

- a) Draw a treble clef, bass clef, and brace to complete the grand staff.
- b) On **each staff**, draw the notes named below. Use note values as directed.

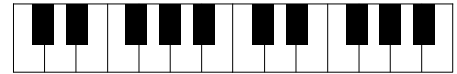
- |                      |                      |           |                  |                      |                      |                  |
|----------------------|----------------------|-----------|------------------|----------------------|----------------------|------------------|
| <b>E<sub>b</sub></b> | <b>A<sup>#</sup></b> | <b>F</b>  | <b>C</b>         | <b>G<sup>#</sup></b> | <b>B<sub>b</sub></b> | <b>D</b>         |
| eighth note          | quarter note         | half note | dotted half note | sixteenth note       | half note            | dotted half note |

- ⑤ On the staff below: a) Draw a **treble clef** at the beginning of the staff.  
 b) Draw a half note one **half step** up from each given note.  
 c) Name the notes.

A musical staff with seven half notes: E (first line), F (first space), G (second line), A (second space), B (third line), C (third space), and D (fourth line). Below the staff is a dashed line for labeling, with 'E' and 'F' already written under the first two notes.

- ⑥ On the staff below: a) Draw a **bass clef** at the beginning of the staff.  
 b) Draw a half note one **whole step** up from each given note.  
 c) Name the notes.

A musical staff with six half notes: G (second space), A (third line), Bb (third space), C (fourth line), D (fourth space), and E (fifth line). Below the staff is a dashed line for labeling.



**Remember:** Enharmonic tones share the same pitch but are spelled differently.

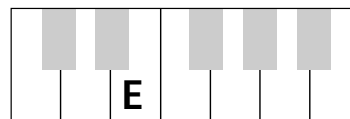
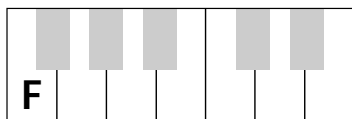
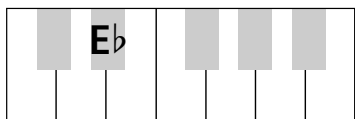
- ⑦ Write the enharmonic equivalent of each note given. Use half notes. Name the notes.

A musical staff with six half notes: A# (second space), Bb (third space), C# (third space), D (fourth line), Eb (fourth space), and F (fifth line). Below the staff is a dashed line for labeling, with 'A#' and 'Bb' already written under the first two notes.

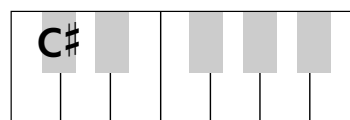
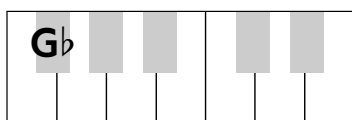
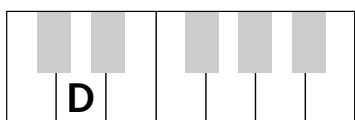
- ⑧ Identify the distance between each pair of notes.  
 Write **W** (whole step), **H** (half step), or **E** (enharmonic).

A musical staff with seven pairs of notes: G (second space) and Ab (third space); Bb (third space) and B (third line); C (fourth line) and C# (fourth space); D (fourth space) and Eb (fifth line); E (fifth line) and F (fifth space); G (fifth space) and G# (first line).

- ⑨ Write the letter name on the key that is a **major 3rd** (four half steps) above each labeled key.



- ⑩ Write the letter name on the key that is a **perfect 5th** (seven half steps) above each labeled key.

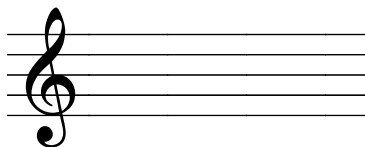


## Major Key Signatures and Triads

- ⑪ For each staff, a major key is named. On each staff:

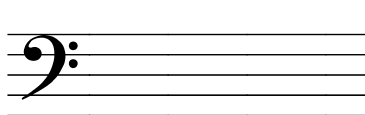
- Write the correct **key signature**.
- Construct the **tonic triad** above the roman numeral **I**. Use whole notes.

A Major



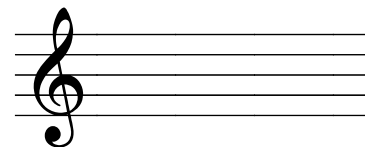
**I**

E $\flat$  Major



**I**

B Major

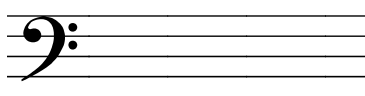


**I**

- ⑫ For each staff, a major key is named. On each staff:

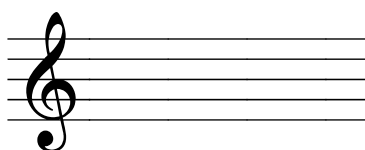
- Write the correct **key signature**.
- Construct the **dominant triad** above the roman numeral **v**. Use whole notes.

G $\flat$  Major



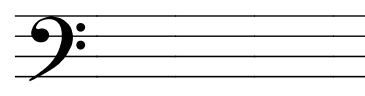
**v**

F $\sharp$  Major



**v**

E Major



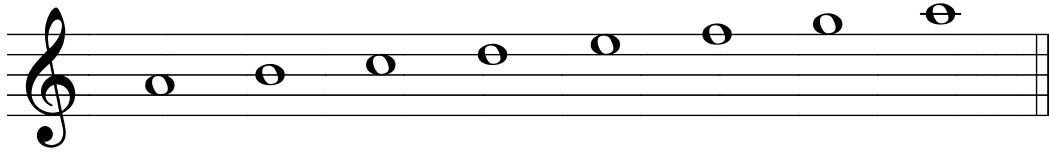
**v**

## Major Scales

⑬ 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.
- Write the letter name of the **tonic** (keynote) and **dominant** note on the blanks.

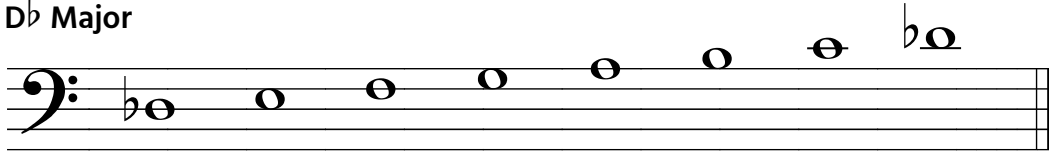
A Major



Dominant \_\_\_\_\_

Tonic \_\_\_\_\_

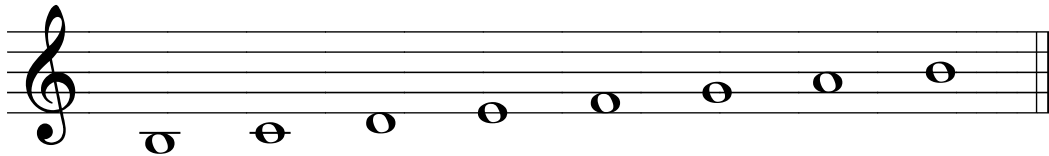
D $\flat$  Major



Dominant \_\_\_\_\_

Tonic \_\_\_\_\_

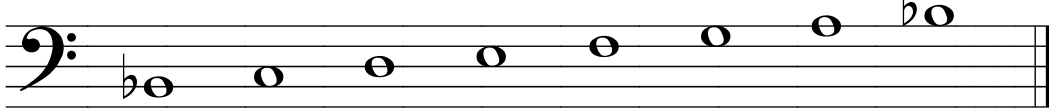
B Major



Dominant \_\_\_\_\_

Tonic \_\_\_\_\_

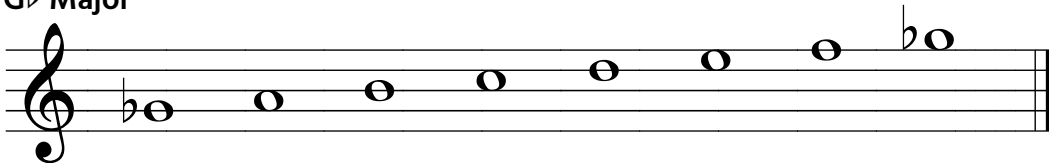
B $\flat$  Major



Dominant \_\_\_\_\_

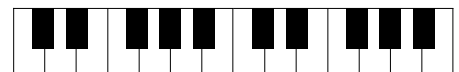
Tonic \_\_\_\_\_

G $\flat$  Major



Dominant \_\_\_\_\_

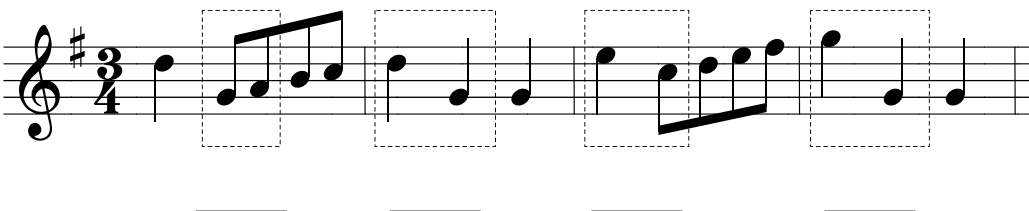
Tonic \_\_\_\_\_

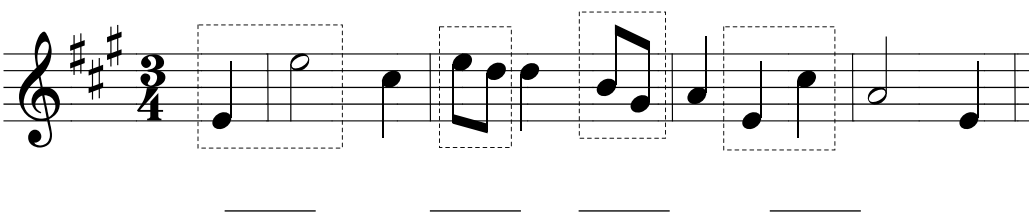


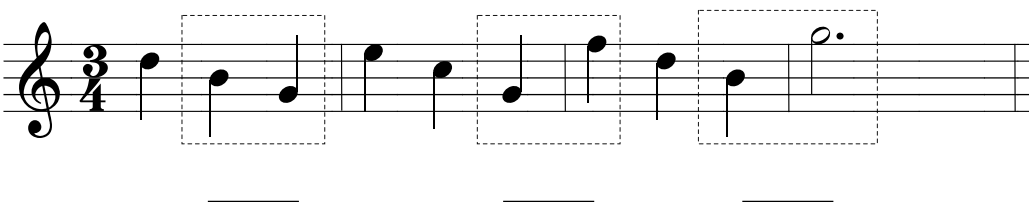
## Section 17

## Level 5 Expansion

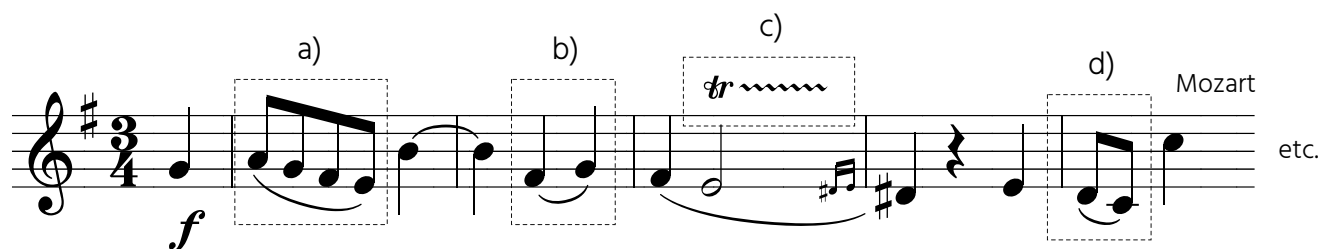
- ① For each musical example: a) Name the major key.  
b) Name the interval formed in each boxed pair of notes.

\_\_\_\_\_ Major 

\_\_\_\_\_ Major 

\_\_\_\_\_ Major 

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



- a) The notes are to be played **legato** or **staccato** (circle one)  
 b) The interval between the two notes is a **half step** or **whole step**  
 c) These symbols are called **crescendos** **ornaments** **tempos**  
 d) The interval between the two notes is a **half step** or **whole step**  
 e) This music is to be played **softly** or **loudly**  
 f) How many **slurs** are in this musical example? \_\_\_\_\_

### The Tonic

- ③ On the grand staff below:
- Draw a treble clef, bass clef, and brace to complete the grand staff.
  - Draw the correct **key signature** in each measure.
  - On the **treble staff**, construct the **tonic triad** in each measure.
  - On the **bass staff**, draw only the **tonic note** in each measure.

E $\flat$ major	D major	A $\flat$ major	E major
<b>I</b>	<b>I</b>	<b>I</b>	<b>I</b>

### The Dominant

- ④ On the grand staff below:
- Draw a treble clef, bass clef, and brace to complete the grand staff.
  - Draw the correct **key signature** in each measure.
  - On the **treble staff**, construct the **dominant triad** in each measure.
  - On the **bass staff**, draw only the **dominant note** in each measure.

B $\flat$ major	F major	A major	G major
<b>V</b>	<b>V</b>	<b>V</b>	<b>V</b>

⑤ Study the musical example and follow the directions.

- a) These notes are connected by a **slur** or **tie** (circle one)
- b) These notes are to be played **legato** or **staccato**
- c) The first measure of this music is to be played **loudly** or **softly**
- d) How many **slurs** are in this musical example? \_\_\_\_\_
- e) Is the music to be played very quickly? **yes** or **no**
- f) Circle the dominant triad and write a roman numeral **V** under it.

⑥ For each musical example: a) Write the name of the major key in the box provided.  
 b) Write the roman numeral **I** under the tonic triad(s).  
 c) Write the roman numeral **V** under the dominant triad(s).

Major

Major



## The V–I Cadence

A **phrase** is a series of tones that conveys a complete musical thought. Think of a phrase as a complete musical sentence. During the course of a piece of music, the tonic and dominant triads (or chords) will sometimes occur in tandem—that is, one after the other—to form a cadence.

A **cadence** is a progression of tones or chords at the end of a phrase leading to a resting point in the music.

This resting point can leave us with the feeling that the statement is certain and complete, or this resting point can leave us with the feeling that more is to follow (like ending a sentence with a question).

The cadence that consists of the dominant chord followed by the tonic chord (**V–I**) is called an **authentic cadence**. This cadence concludes a phrase in a very definite manner.

⑦ Study the musical example and follow the directions.

- a) These notes are connected by a **slur** or **tie** (circle one)
- b) These notes are connected by a **slur** or **tie**  
 These notes are to be played **legato** or **staccato**
- c) This music should sound **loud** or **moderately soft** or **moderately loud**
- d) Is the music to be played very slowly? **yes** or **no**
- e) Write a roman numeral **V** under all dominant triads.
- f) Write a roman numeral **I** under the tonic triad.
- g) Draw one circle around the **V** and **I** chords that form an **authentic cadence**.

# APPENDIX I

## Ear-Training Exercises

### Intervals

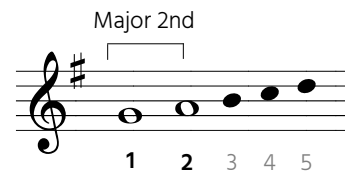
The following exercise consists of three basic steps: 1) preparing the ear using the piano, 2) singing the first tone of an interval, and 3) singing the second tone of an interval.

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

This process will vary in the 3rd step. The student may play the second tone as it is sung, play the second tone before it is sung, or play the second tone after it is sung (to check pitch accuracy). Eventually, the student should be able to sing the second interval tone without the aid of an instrument.

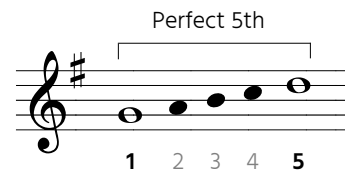
#### The Major 2nd

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



#### The Perfect 5th

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



#### Singing the Interval Tones

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

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

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

#### Practice Singing the 2nd and 5th

Go to the following online tool to practice singing the major 2nd and perfect 5th:

[primotheory.com](http://primotheory.com) → Level 5 → Interval Exercises

## Intervals: Teacher/Student Exercises

The student will hear an interval played melodically (tones played one at a time), then harmonically (tones played at the same time).

The interval heard will be the major 2nd or perfect 5th.

Write **2nd** or **5th** on the blank for each interval.

**A** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

**B** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

**C** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

**D** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

**E** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

**F** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

**G** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

**H** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

## Ear Training: Interval Identification



The following web application will play major and perfect intervals:

primotheory.com → Level 5 → Interval Identification



## Sight Singing and Melodic Dictation

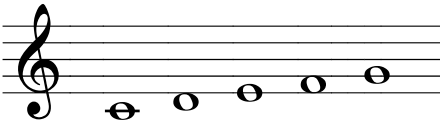
A **melody** is a group of notes that sound one at a time and form a complete musical statement or thought—a musical sentence. **Sight singing** is the singing of a piece of written music on seeing it for the first time.

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

### Scale Degrees 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 Exercises

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

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

#### Exercises in $\frac{4}{4}$ Time

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

May be sung as follows:



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

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

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

#### Other Uses for the Scale Degree Exercises

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

1. **Melodic dictation:** The teacher plays an exercise and the student writes the tones heard as scale degrees, solfège, or notes on the staff.
2. **Key familiarization:** The student writes any short phrase found above as notes on the staff. Write the same exercise in various major keys. Use only whole notes and no time signature.
3. **Composition:** The student takes any exercise above and writes it out as a melody on the staff using a time signature, key signature and rhythms. The length of this musical example may be predetermined (2 measures, 4 measures, and so on).
4. **Improvisation:** The teacher plays an ostinato accompaniment. The student plays with one hand and, using the scale degrees from a given exercise as a starting point, plays a freestyle improvisation. The student can repeat notes, repeat a small group of notes, intersperse his own notes, and so on. However, it is a good challenge to keep to the chosen example as a reference point, just as a jazz soloist must stick to a certain chord progression no matter how far "out there" he goes!

## 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 by the student alone 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

Start on any tone near middle C.

List the major triads to use:

- 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**).

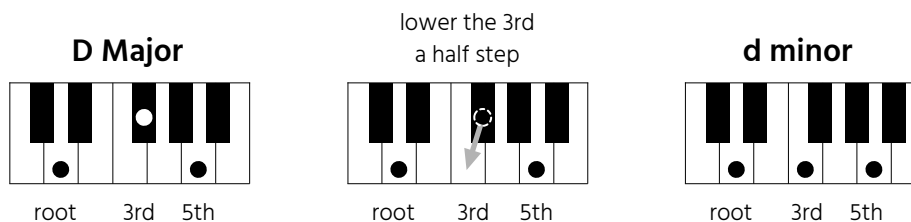
### Listening: Distinguishing Between the Major and Minor Tonality

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 pages 52–53 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.

## Triad Identification

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

The student will hear two triads in each set. One of them is a major triad. The student identifies which of the two triads played is major. This may be done a couple of ways:

- 1) The student may answer verbally by saying the "first triad is major" or the "second triad is major," or
- 2) the student may circle the number representing the correct choice.

If the major triad is the first triad played, circle "1." If the major triad is the second triad played, circle "2."

Here is an example of a format the student may use as an answer sheet.

This example assumes that four pairs (or sets) of triads are played.

1st set	2nd set	3rd set	4th set
<div style="display: flex; gap: 20px;"> <span style="font-size: 24px; font-weight: bold;">1</span> <span style="font-size: 24px; font-weight: bold;">2</span> </div>	<div style="display: flex; gap: 20px;"> <span style="font-size: 24px; font-weight: bold;">1</span> <span style="font-size: 24px; font-weight: bold;">2</span> </div>	<div style="display: flex; gap: 20px;"> <span style="font-size: 24px; font-weight: bold;">1</span> <span style="font-size: 24px; font-weight: bold;">2</span> </div>	<div style="display: flex; gap: 20px;"> <span style="font-size: 24px; font-weight: bold;">1</span> <span style="font-size: 24px; font-weight: bold;">2</span> </div>

## Answer Sheet Templates

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

[primotheory.com](http://primotheory.com) → Level 5 → p. 55 – Answer Sheet Templates

## Ear Training: Triad Identification



The following web application will play major and minor triads:

[primotheory.com](http://primotheory.com) → Level 5 → Triad Identification



## Rhythmic Dictation Practice

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

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



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

[primotheory.com](http://primotheory.com) → Level 5 → Rhythmic Dictation Exercises



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

**A**

**B**

**C**

**D**

**E**



To access more melodies for dictation practice, go to:

[primotheory.com](http://primotheory.com) → Level 5 → Rhythmic Dictation Exercises:  
Supplemental Rhythms





# Melodic Dictation Practice

Melodic dictation involves hearing a piece of music and writing down the notes on the staff.

When listening to a melody in a dictation exercise, the student should keep the following in mind:

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



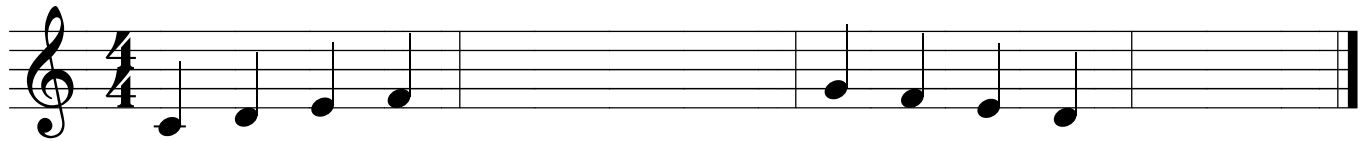
The following exercises can be practiced with the teacher or by the student alone using the web application provided:

[primotheory.com](http://primotheory.com) → Level 5 → Melodic Dictation Exercises

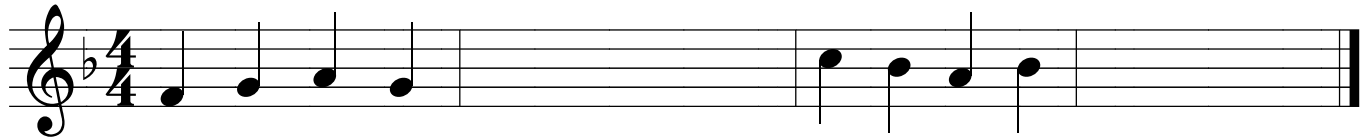


Each melody is four measures in length. Fill in the blank measures.

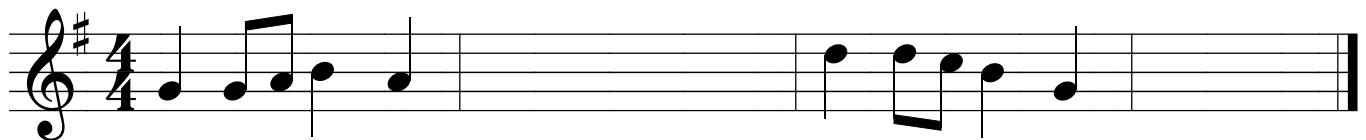
## ① C Major

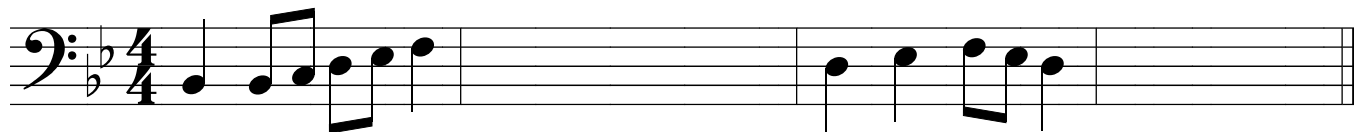


## ② F Major

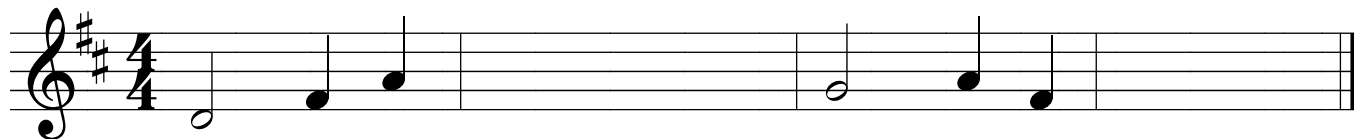


## ③ G Major

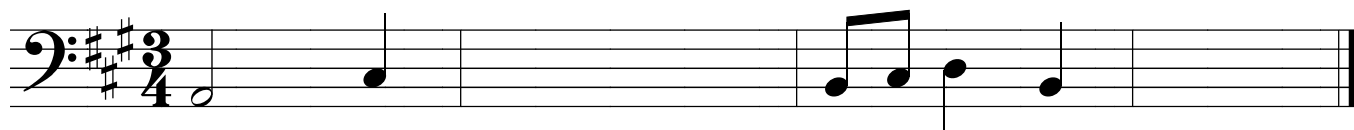
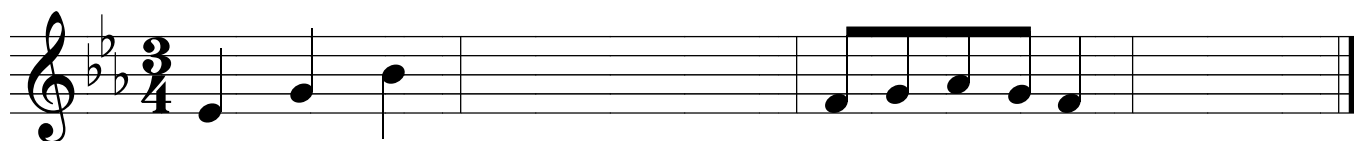


④ B $\flat$  Major

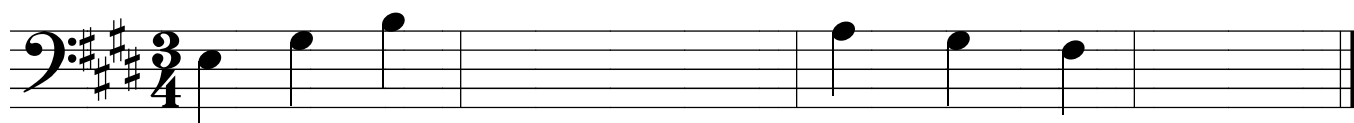
## ⑤ D Major



## ⑥ A Major

⑦ E $\flat$  Major

## ⑧ E Major



To access more melodies for dictation practice, go to:

[primotheory.com](http://primotheory.com) → Level 5 → Melodic Dictation Exercises:  
Supplemental Melodies



# APPENDIX II

## Online Ear-Training Assignments

### Note to Teachers

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

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

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

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

### Assignment 1



- ① You will hear major 2nds and perfect 5ths played in broken and blocked form. Identify each interval as a **2nd** or **5th**.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

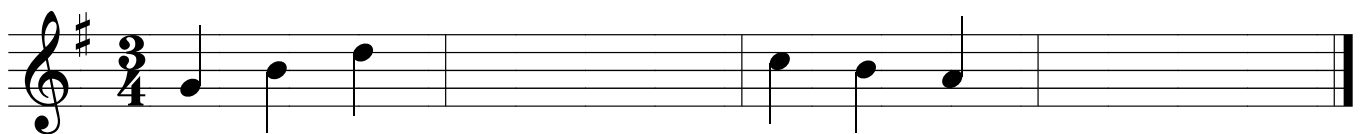
- ② You will hear two triads in each set. One of them is a major triad. If the first triad played is a major triad, circle "1." If the second triad played is a major triad, circle "2."

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

- ③ You will hear a four-measure rhythm. Fill in measures 2 and 4.



- ④ You will hear a 4-measure melody in **G Major**. Fill in measures 2 and 4.



## Assignment 2



- ① You will hear major 2nds and perfect 5ths played in broken and blocked form.  
Identify each interval as a **2nd** or **5th**.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

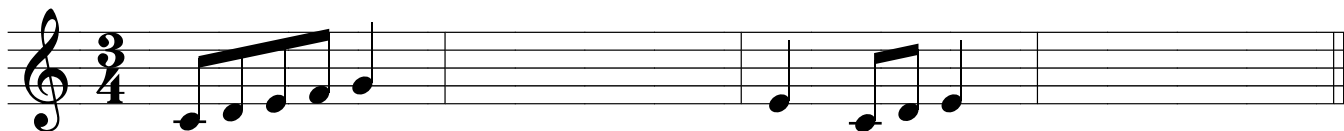
- ② You will hear two triads in each set. One of them is a major triad.  
If the first triad played is a major triad, circle "1." If the second triad played is a major triad, circle "2."

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

- ③ You will hear a four-measure rhythm. Fill in measures 2 and 4.



- ④ You will hear a four-measure melody in **C Major**. Fill in measures 2 and 4.



## Assignment 3



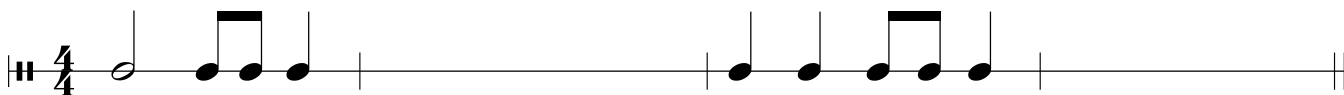
- ① You will hear major 2nds and perfect 5ths played in broken and blocked form.  
Identify each interval as a **2nd** or **5th**.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

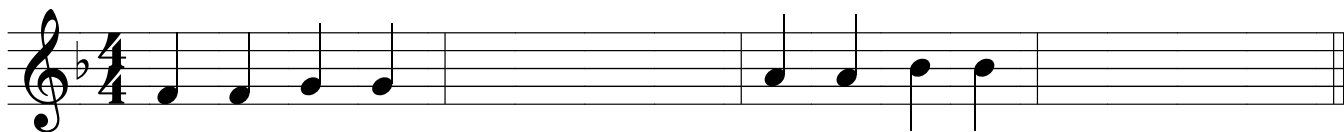
- ② You will hear two triads in each set. One of them is a major triad.  
If the first triad played is a major triad, circle "1." If the second triad played is a major triad, circle "2."

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

- ③ You will hear a four-measure rhythm. Fill in measures 2 and 4.



- ④ You will hear a four-measure melody in **F Major**. Fill in measures 2 and 4.



### Assignment 4



- ① You will hear major 2nds and perfect 5ths played in broken and blocked form. Identify each interval as a **2nd** or **5th**.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

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

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

- ③ You will hear a four-measure rhythm. Fill in measures 2 and 4.

- ④ You will hear a four-measure melody in **F Major**. Fill in measures 2 and 4.

### Assignment 5



- ① You will hear major 2nds and perfect 5ths played in broken and blocked form. Identify each interval as a **2nd** or **5th**.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

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

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

- ③ You will hear a four-measure rhythm. Fill in measures 2 and 4.

- ④ You will hear a four-measure melody in **G Major**. Fill in measures 2 and 4.

## Assignment 6



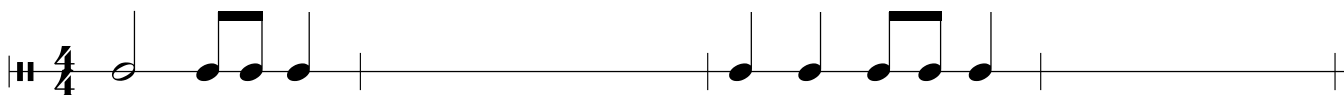
- ① You will hear major 2nds and perfect 5ths played in broken and blocked form.  
Identify each interval as a **2nd** or **5th**.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

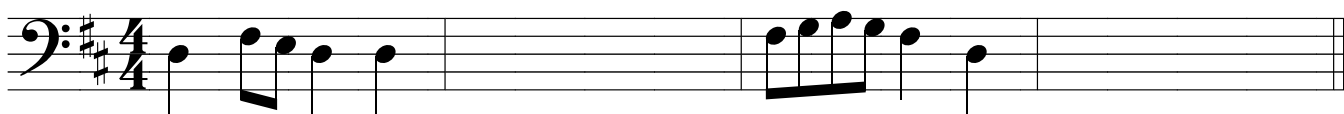
- ② You will hear two triads in each set. One of them is a major triad.  
If the first triad played is a major triad, circle "1." If the second triad played is a major triad, circle "2."

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

- ③ You will hear a four-measure rhythm. Fill in measures 2 and 4.



- ④ You will hear a four-measure melody in **D Major**. Fill in measures 2 and 4.



## Assignment 7



- ① You will hear major 2nds and perfect 5ths played in broken and blocked form.  
Identify each interval as a **2nd** or **5th**.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

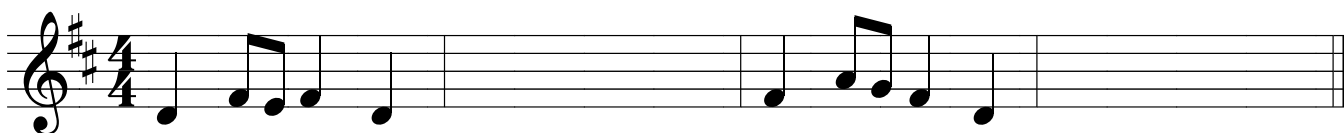
- ② You will hear two triads in each set. One of them is a major triad.  
If the first triad played is a major triad, circle "1." If the second triad played is a major triad, circle "2."

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

- ③ You will hear a four-measure rhythm. Fill in measures 2 and 4.



- ④ You will hear a four-measure melody in **D Major**. Fill in measures 2 and 4.



# Assignment 8



① You will hear major 2nds and perfect 5ths played in broken and blocked form. Identify each interval as a **2nd** or **5th**.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

② You will hear two triads in each set. One of them is a major triad. If the first triad played is a major triad, circle "1." If the second triad played is a major triad, circle "2."

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

③ You will hear a four-measure rhythm. Fill in measures 2 and 4.

④ You will hear a four-measure melody in **B♭ Major**. Fill in measures 2 and 4.

# Definitions

<b>accidental</b>	A sharp sign, flat sign, or natural sign
<b><i>andante</i></b>	A tempo indicating a moderate 'walking speed'
<b>cadence</b>	A resting point in the music; a two-chord progression used for this purpose
<b>chord</b>	Three or more tones sounding together
<b>chromatic sign</b>	A Sharp, flat, or natural sign; an accidental
<b><i>crescendo</i></b>	Growing louder; <i>cresc.</i>
<b><i>da capo</i> (D.C.)</b>	Repeat from the beginning
<b><i>dal segno</i> (D.S.)</b>	Repeat from the point marked by a sign, usually $\text{S}$
<b><i>decrescendo</i></b>	Growing softer; <i>decresc.</i>
<b>diatonic half step</b>	A half step spelled using two neighboring letter names (e.g. C–D $\flat$ )
<b>diatonic whole step</b>	A whole step spelled using two neighboring letter names (e.g. C–D)
<b><i>diminuendo</i></b>	Growing softer; <i>dim.</i>
<b>dominant</b>	The fifth tone of a scale; scale degree five
<b>dominant triad</b>	A triad built on the fifth scale degree
<b>enharmonic tones</b>	Tones of the same pitch that are spelled differently
<b>half step</b>	The distance from one key to the very next key on the keyboard
<b>harmonic interval</b>	Two tones played at the same time
<b>interval</b>	The distance in pitch between two tones
<b>key signature</b>	The arrangement of sharps or flats that identify the key of a piece
<b>keynote</b>	The first tone (degree) of a scale; tonic
<b>ledger line</b>	Lines added above or below a staff to extend it
<b><i>legato</i></b>	Play in a smooth and connected manner
<b>major scale</b>	Eight ascending tones that form the following half and whole step pattern: W-W-H-W-W-W-H
<b>major triad</b>	A triad that contains four half steps from its root to its third and three half steps from its third to its fifth
<b>melodic interval</b>	Two tones played one at a time
<b>meter</b>	The organizing pattern of strong and weak beats
<b><i>moderato</i></b>	A tempo a little faster than <i>andante</i>
<b>motive, <i>motif</i></b>	A short, distinctive rhythmic or melodic idea used repeatedly
<b>natural sign</b>	A sign that cancels a sharp or flat
<b>octave</b>	An interval spanning a distance of eight major scale tones, or twelve half steps
<b>order of flats</b>	The order in which flats appear in a key signature
<b>order of sharps</b>	The order in which sharps appear in a key signature
<b>ornament</b>	A note or notes added to "beat" notes of music, embellishing the music
<b>pentachord</b>	A series of five musical tones
<b>pentatonic scale</b>	A scale of five tones
<b>primary triads</b>	Triads built on scale degrees 1, 4, and 5; the tonic, subdominant, and dominant triads
<b>scale</b>	A sequence of stepping tones
<b>scale degree</b>	A particular tone of a scale
<b>second</b>	A step
<b>subdominant</b>	The fourth tone of a scale; scale degree four
<b>syncopation</b>	The emphasis of beats that are normally weak in a meter; an off-beat
<b>tempo</b>	The speed of steady beats, moving in time
<b>tetrachord</b>	A scale of four tones
<b>third</b>	An interval of two steps; a skip
<b>tie</b>	A curved line that connects two notes of the same pitch
<b>time signature</b>	Two numbers, one on top of the other, that indicate the number of beats per measure and the note value that receives one beat.
<b>tonic</b>	The tone that identifies a key or scale; scale degree one; keynote
<b>tonic triad</b>	A triad built on the first scale degree
<b>triad</b>	A three note chord, stacked in thirds
<b>whole step</b>	An interval spanning two half steps (e.g. C to D)



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