

Primo Theory

Level 7 Revised Edition

by

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Primo Publishing

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How to Use This Book

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

The Ear-Training Exercises

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

The Dictation Exercises

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

The QR Codes

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

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

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

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

If you are still unsure what to do, go to the www.primotheory.com "Help" page or email info@primopublishing.com.

Online Resources

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

primotheory.com → Resources → Level 7 → Page 10

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

Be sure to visit www.primotheory.com to find links to an ever-growing list of supplemental materials for each level.

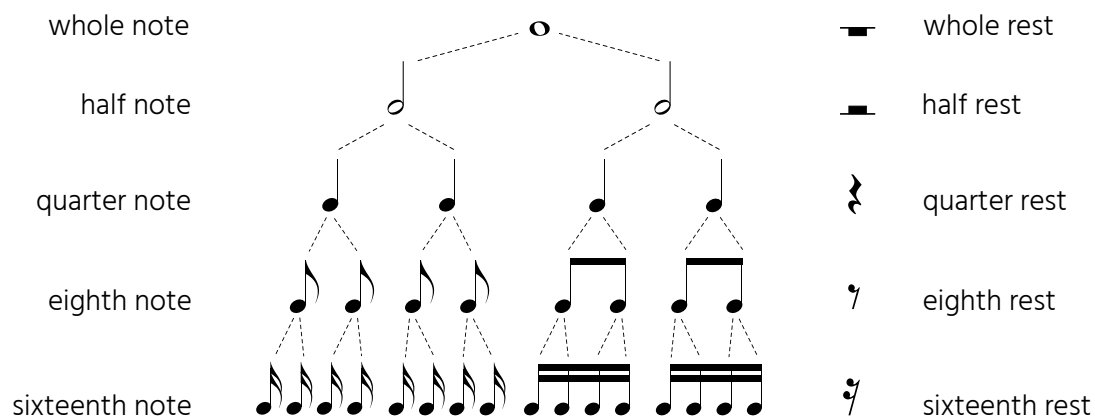
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Section 1 Note and Rest Values

Note and Rest Values

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



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

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



① Write the correct number on each blank.

One note equals _____ notes.

One note equals _____ notes.

One note equals _____ notes.

One note equals _____ notes.

One note equals _____ notes.

One note equals _____ notes.

One note equals _____ notes.

One note equals _____ notes.

One rest equals _____ rests.

One note equals _____ rests.

One rest equals _____ rests.

One rest equals _____ rests.

One rest equals _____ rests.

One rest equals _____ rests.

The $\frac{9}{8}$ Time Signature

In $\frac{9}{8}$ time, the upper number indicates the number of eighth-note pulses per measure. The lower number indicates that the eighth note gets 1 pulse.

$\frac{9}{8}$ = 9 eighth-note pulses per measure
 $\frac{9}{8}$ = The eighth note (♪) gets the pulse

$\frac{9}{8}$ ♩ ♩ ♩ ||

1 2 3 4 5 6 7 8 9

or 1 la li 2 la li 3 la li

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ||

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



② For each example, write the counts of the measure below the notes and rests. Clap the rhythms as you count aloud.

a)

e)

b)

f)

c)

g)

d)

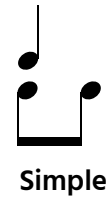
h)

Division of the Beat

There are two basic types of beat divisions:

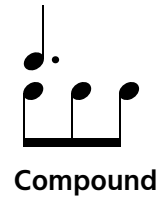
In **simple time**, the fundamental beat unit is divided into two equal parts.

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



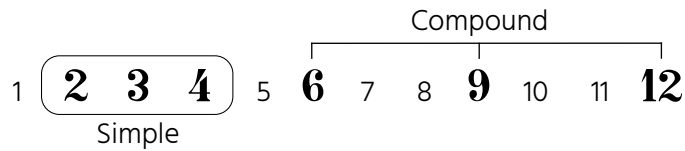
In **compound time**, the fundamental beat is divided into three equal parts.

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



Use the following memory aid.

These numbers represent the **top numbers** of a time signature:



- ③ In simple time signatures, the fundamental beat unit is divided into _____ equal parts.
- ④ In compound time signatures, the dotted quarter note beat is divided into _____ equal parts.
- ⑤ Circle the numbers that are the upper figures of simple time signatures: **1 2 3 4 5 6 7 8 9**
- ⑥ Circle the numbers that are the upper figures of compound time signatures: **5 6 7 8 9 10 11 12 13**
- ⑦ Each rhythmic figure represents one beat in simple (S) or compound (C) time.
Circle the correct description:

= S or C

= S or C

= S or C

= S or C

= S or C

= S or C

= S or C

= S or C

= S or C

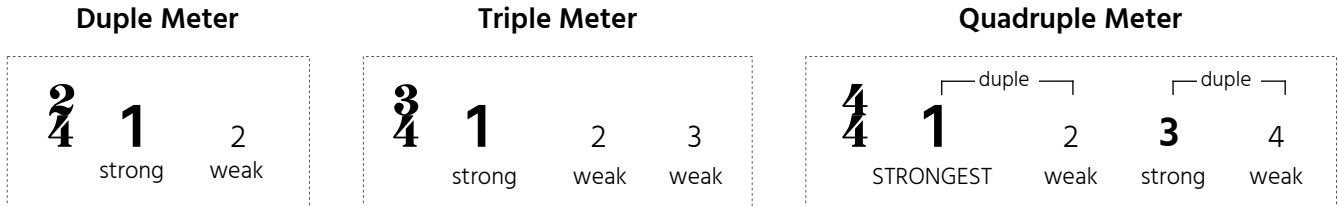
Meter is the pattern of strong and weak beats in a measure.

Every time signature indicates a certain pattern of strong and weak beats.

Duple meter has two beats per measure—one strong beat and one weak beat. Example: $\frac{2}{4}$

Triple meter has three beats per measure—one strong beat and two weak beats. Example: $\frac{3}{4}$

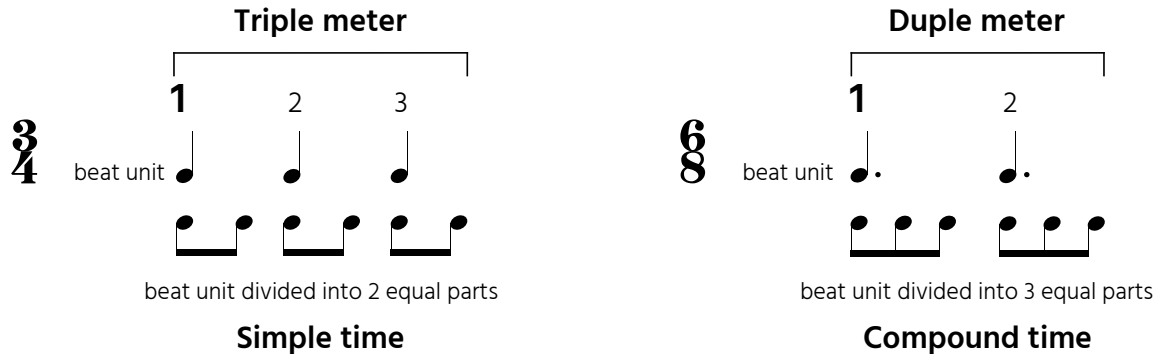
Quadruple meter has four beats per measure—two duple meter patterns with the first and third beat as the strong beats. Example: $\frac{4}{4}$



Time and Meter

The interaction of the two rhythmic elements of time and meter may be summarized as follows:

(1) **time** refers to the division of the fundamental beat unit, while (2) **meter** refers to the organization of strong and weak beats in a measure.



⑧ Write the correct answers on the blanks. For **meter**, indicate duple (**D**), triple (**T**), or quadruple (**Q**); for **time**, indicate simple (**S**) or compound (**C**).

$\frac{3}{4}$	Meter: _____
	Time: _____

$\frac{4}{4}$	Meter: _____
	Time: _____

$\frac{6}{8}$	Meter: _____
	Time: _____

$\frac{9}{8}$	Meter: _____
	Time: _____

Section 2 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**):

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

This is the **C Major** scale

W W H W W W H

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

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

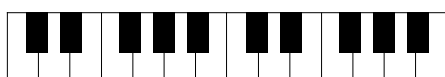
The first scale degree is called the **tonic** (keynote). The tonic names the scale.

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


G Major

D Major

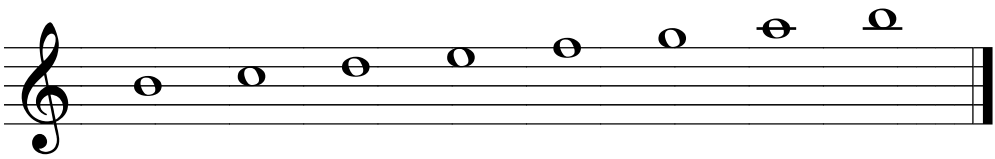
A Major



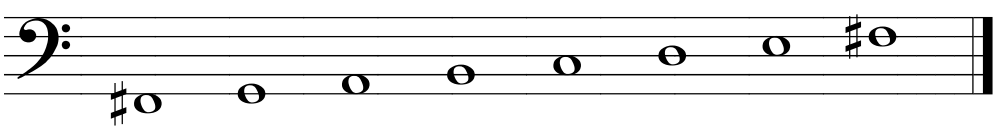
E Major



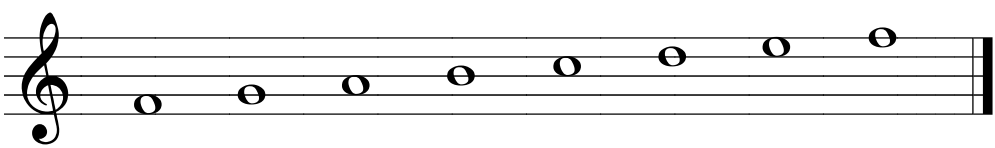
B Major



F# Major



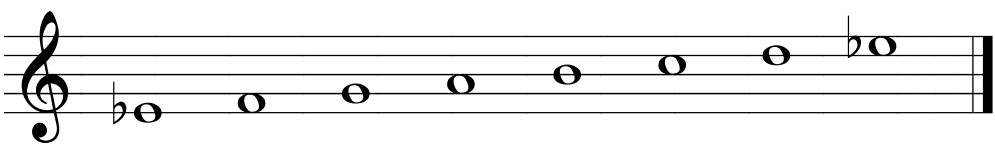
F Major



Bb Major



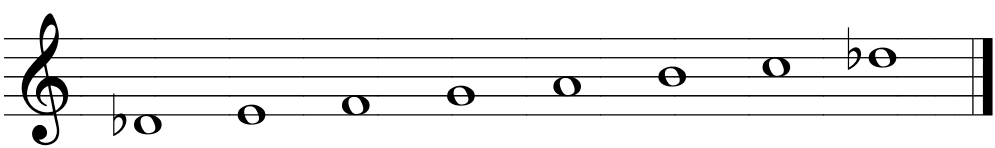
Eb Major



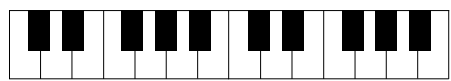
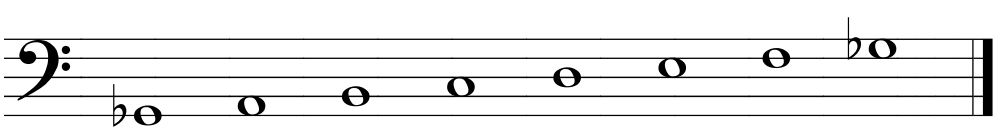
Ab Major



Db Major



Gb Major



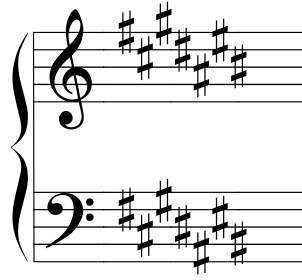
Major Sharp Key Signatures

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:

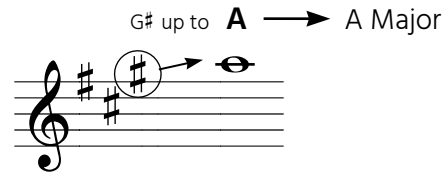
The order of sharps:

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



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.



② For each key signature given below, write the name of the key in the blank. Use capital letters.



_____ Major



_____ Major



_____ Major



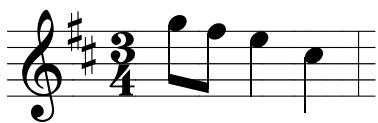
_____ Major



_____ Major

③ For each staff below: a) Name the major key.
b) Circle the notes that should be played sharped.

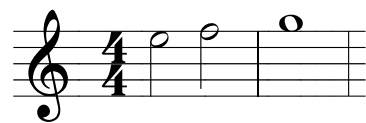
_____ Major



_____ Major



_____ Major



_____ Major



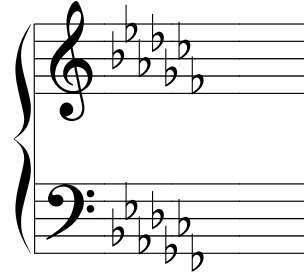
_____ Major



Major Flat Key Signatures

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

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

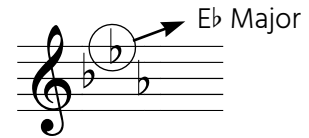


The order of flats:

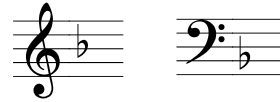
B^b E^b A^b D^b G^b C^b F^b

Naming Major Flat Key Signatures

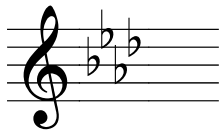
To identify a major key signature with flats, find the next-to-last flat of the key signature. This flat names the key:



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



④ For each key signature given below, write the name of the key in the blank. Use capital letters.



_____ Major



_____ Major



_____ Major



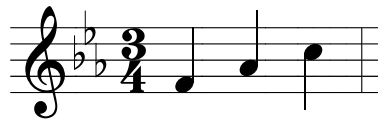
_____ Major



_____ Major

⑤ For each staff below: a) Name the major key.
b) Circle the notes that should be flatted.

_____ Major



_____ Major



_____ Major



_____ Major



_____ Major



Section 3

Intervals

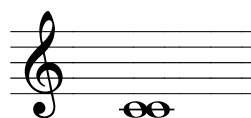
Major and Perfect Intervals

Intervals built on the tonic of a major scale are either major intervals or perfect intervals.

All intervals are classified by **type** and **size**.

type:	Major	Major	Perfect	Perfect	Major	Major	Perfect
size:	2nd	3rd	4th	5th	6th	7th	8ve

A **perfect unison** (or perfect prime) consists of two tones of the same pitch.



Building Major and Perfect Intervals

For the assignments below, you will build a major or perfect interval from a given note. Building major and perfect intervals will very often require sharps and flats. But which sharps or flats should be used? For the following assignments, assume that the note given is the tonic. Draw a note above it at the interval indicated. Add the sharps or flats found in the key of the tonic note.

- ① Each given note is an F; assume the key is F major.

Draw a whole note **above** each given note at the interval indicated. Add flats as needed.

Major 2nd	Major 3rd	Perfect 4th	Perfect 5th	Major 6th	Major 7th	Perfect 8ve
--------------	--------------	----------------	----------------	--------------	--------------	----------------

- ② Each given note is a G; assume the key is G major.

Draw a whole note **above** each given note at the interval indicated. Add sharps as needed.

Major 2nd	Major 3rd	Perfect 4th	Perfect 5th	Major 6th	Major 7th	Perfect 8ve
--------------	--------------	----------------	----------------	--------------	--------------	----------------

③ Each given note is an A; assume the key is A major.

Draw a whole note **above** each given note at the interval indicated. Add flats as needed.

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

④ Each given note is a B♭; assume the key is B♭ major.

Draw a whole note **above** each given note at the interval indicated. Add flats as needed.

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

Identifying Major and Perfect Intervals

For the assignment below, all the necessary accidentals are given to form the major and perfect intervals.

⑤ Identify the major and perfect intervals by size and type. Use abbreviations (e.g. MAJ 3rd, PER 4th).

Section 4

The Grand Staff

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

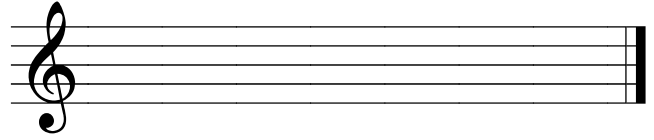
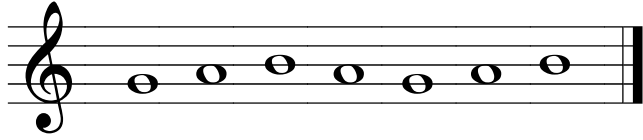
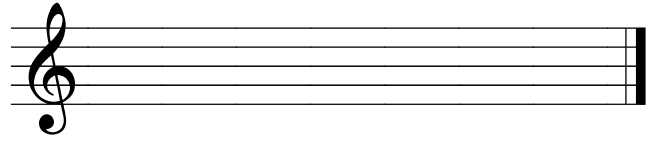
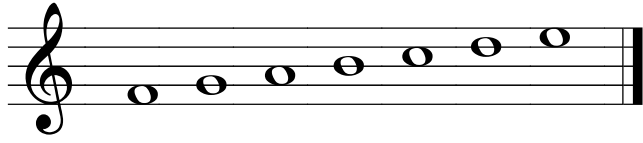
Some pitches may be written two different ways on the grand staff with the use of ledger lines, as illustrated on the grand staves to the right.

F G A B C D E F G

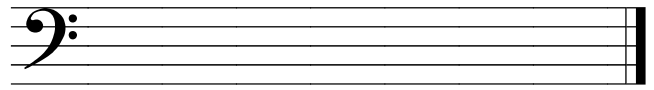
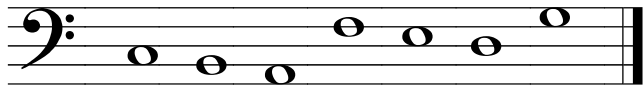
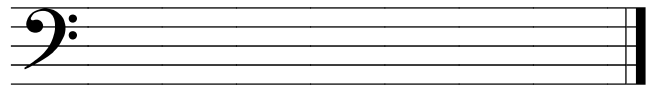
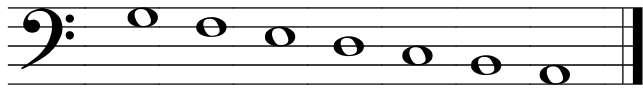
- ① For each whole note given, rewrite the same pitch on the bass staff in the empty measure.

- ② For each whole note given, rewrite the same pitch on the treble staff in the empty measure.

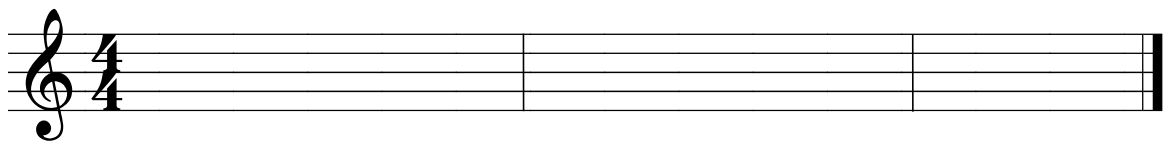
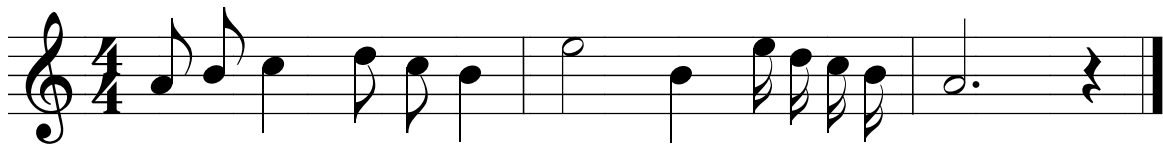
- ③ On each empty staff, rewrite the sequence of notes (given on the left) **one octave higher**.
Ledger lines will be needed.



- ④ On each empty staff, rewrite the sequence of notes (given on the left) **one octave lower**.
Ledger lines will be needed.



- ⑤ A melody is given below. On the empty staff, rewrite the melody one octave higher, then connect the eighth notes and the sixteenth notes with beams as appropriate.

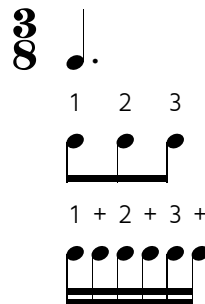


Section 5

Note and Rest Values

The $\frac{3}{8}$ Time Signature

The $\frac{3}{8}$ time signature can be viewed as either simple or compound time, depending on which note value is perceived as the beat. If the tempo is very slow, the eighth note may be counted as the fundamental beat unit (simple time). In quick tempos, the dotted quarter note is usually perceived as the beat (compound time).

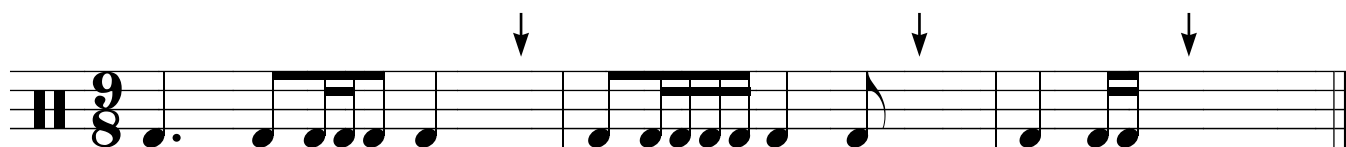


A whole rest (—) is used to indicate a rest for a whole measure in $\frac{3}{8}$ time.

① Clap the rhythms as you count aloud.










Rhythms in $\frac{6}{8}$ and $\frac{9}{8}$ Time

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

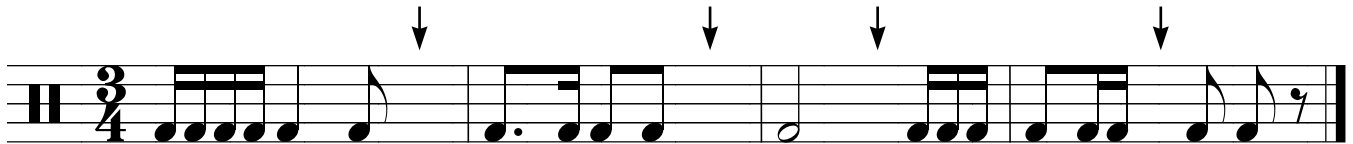


Review: Simple and Compound Time

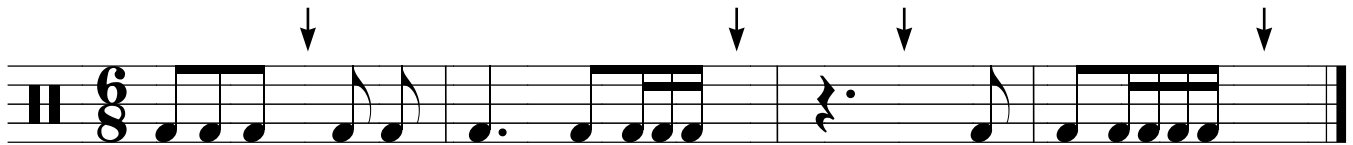
- ③ Circle the numbers that are the upper figures of simple time signatures: **1 2 3 4 5 6 7 8 9**
- ④ Circle the numbers that are the upper figures of compound time signatures: **5 6 7 8 9 10 11 12 13**
- ⑤ Each rhythmic figure represents one beat in simple (S) or compound (C) time. Circle the correct description:

 = S or C	 = S or C	 = S or C
 = S or C	 = S or C	 = S or C
 = S or C	 = S or C	 = S or C

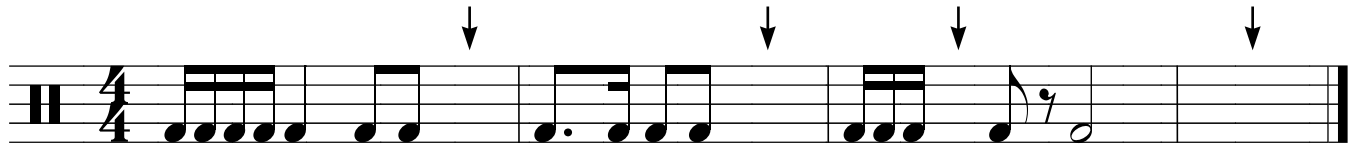
- ⑥ For each staff: a) Circle the correct description of the meter: simple or compound.
 b) Under each arrow, draw the **one REST** that completes the measure.



Simple or Compound



Simple or Compound



Simple or Compound

Section 6

Intervals

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

Ascending Diatonic Half Steps

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

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

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

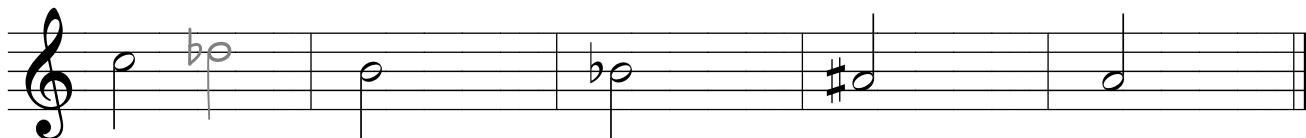
A half step up from **E** is _____.

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

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

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

② Draw a half note a diatonic half step **up** from each given note.

**Descending Diatonic Half Steps**

③ Complete the following statements. Spell all half steps as diatonic half steps.

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

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

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

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

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

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

④ Draw a half note a diatonic half step **down** from each given note.



A **diatonic whole step** spans two half steps and is spelled using two neighboring letter names.

Ascending Diatonic Whole Steps

⑤ Complete the following statements. Spell all whole steps as diatonic whole steps.

- | | |
|---|---|
| A whole step up from G is _____. | A whole step up from F is _____. |
| A whole step up from E is _____. | A whole step up from F# is _____. |
| A whole step up from E^b is _____. | A whole step up from D^b is _____. |

⑥ Draw a half note a diatonic whole step **up** from each given note.

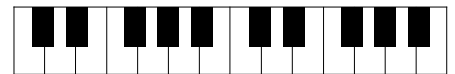


Descending Diatonic Whole Steps

⑦ Complete the following statements. Spell all whole steps as diatonic whole steps.

- | | |
|---|---|
| A whole step down from G is _____. | A whole step down from F is _____. |
| A whole step down from E is _____. | A whole step down from F# is _____. |
| A whole step down from E^b is _____. | A whole step down from D^b is _____. |

⑧ Draw a half note a diatonic whole step **down** from each given note.



Constructing Major and Minor 3rds

⑨ On each staff, draw a whole note above each given note at the interval indicated.

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

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

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd

Major 3rd minor 3rd



Constructing Perfect 5ths

A perfect 5th spans seven half steps in length and is spelled as a 5th. For example, the tone a perfect 5th up from D \flat is A \flat (D-E-F-G-A, a 5th), not G \flat (D-E-F-G \flat , a 4th).

⑩ Write the letter name on the key that is a **perfect 5th up** from each labeled key.

Diagram 1: C (white key, 1st line)
 Diagram 2: G (white key, 2nd line)
 Diagram 3: Eb (black key, 3rd space)
 Diagram 4: D (white key, 2nd space)
 Diagram 5: Db (black key, 3rd space)
 Diagram 6: A (white key, 3rd line)
 Diagram 7: F# (black key, 4th space)
 Diagram 8: G (white key, 2nd space)
 Diagram 9: Ab (black key, 3rd space)
 Diagram 10: B (white key, 3rd line)
 Diagram 11: Bb (black key, 3rd space)

⑪ Draw a half note a **perfect 5th down** from each given note.

⑫ Complete a chain of perfect 5ths **going up**.

C - ____ - ____ - ____ - ____ - ____ - ____ - C#

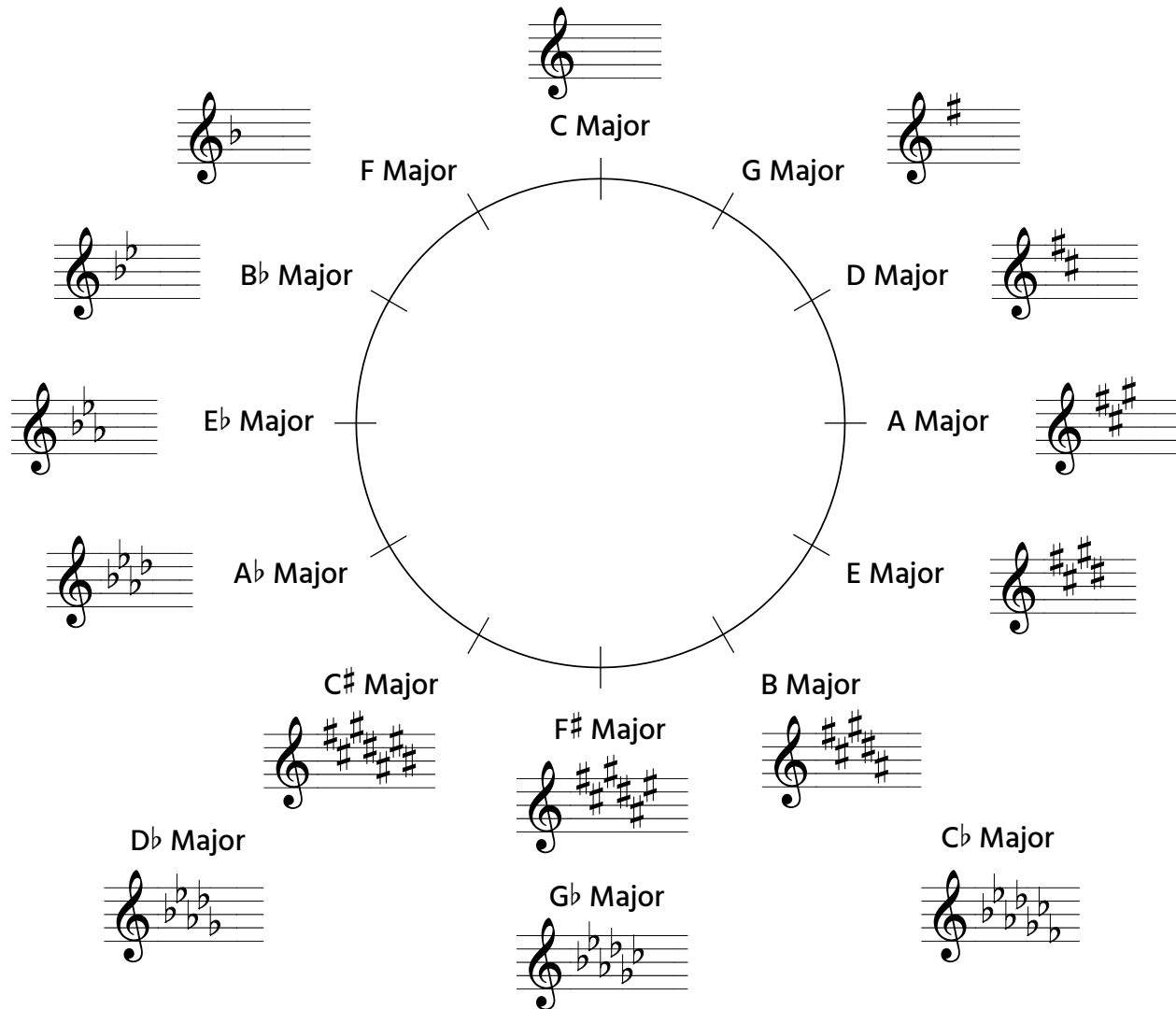
⑬ Begin on C—on the right—and complete a chain of perfect 5ths **going down**, ending on C#.

C# - ____ - ____ - ____ - ____ - ____ - ____ - C

← start here

Section 7 The Circle of Fifths

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



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

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

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

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

Section 8 The Primary Triads

Triads built on the tonic, subdominant, and dominant scale degrees are called **primary triads**. In a major key, the primary triads are major triads.

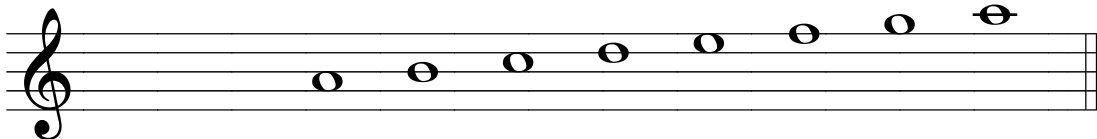
When identifying the triads of a key, **roman numerals** are used to identify: (1) the scale degree on which a triad is built, and (2) the quality of that triad. Uppercase roman numerals are used for major triads.

This is the **C Major** scale

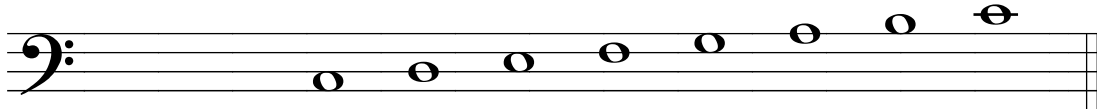
The diagram shows a musical staff with a treble clef and a key signature of one flat (Bb). The notes of the C Major scale are written: C, D, E, F, G, A, B, C. Above the staff, the scale degrees are numbered 1 through 8 (1). Three primary triads are highlighted with dashed boxes: the tonic triad (I) on scale degree 1 (C), the subdominant triad (IV) on scale degree 4 (F), and the dominant triad (V) on scale degree 5 (G). Labels 'tonic', 'subdominant', and 'dominant' are placed below the staff with lines pointing to their respective triads.

- ① A major key and primary triad are named above each staff:
- Write the key signature.
 - Construct the named triad on the correct scale note.

A^b Major: Tonic triad



C^b Major: Dominant triad



F[#] Major: Subdominant triad



For the following assignments, you will need to imagine the key or scales in order to find the positions of the primary triads.

② For each key signature, name the major key and use a whole note to draw the **primary triad** indicated.

Major key: _____
 Scale degree: tonic subdominant tonic subdominant

Major key: _____
 Scale degree: tonic dominant subdominant tonic

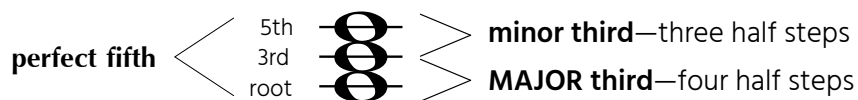
Major key: _____
 Scale degree: tonic subdominant dominant tonic

③ Identify the primary chord for each major key signature.

Use roman numerals—**I** for tonic, **IV** for subdominant, and **V** for dominant.

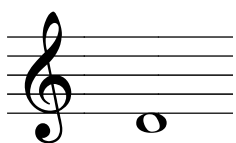
How to Construct a Major Triad

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

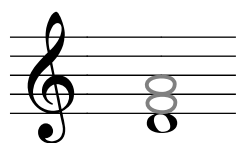


Construct a major triad by taking the following steps:

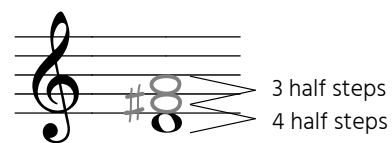
1) The root note is given.



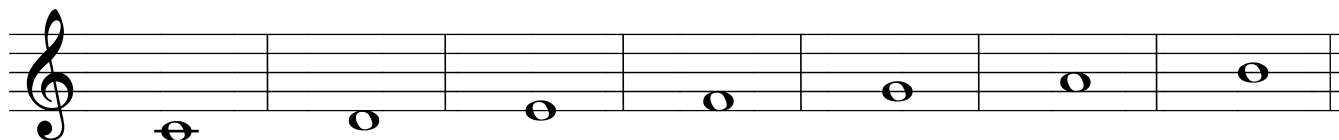
2) Draw two more notes stacked in skips above the root note.



3) Add sharps or flats if needed.



④ Construct a major triad from each given note.



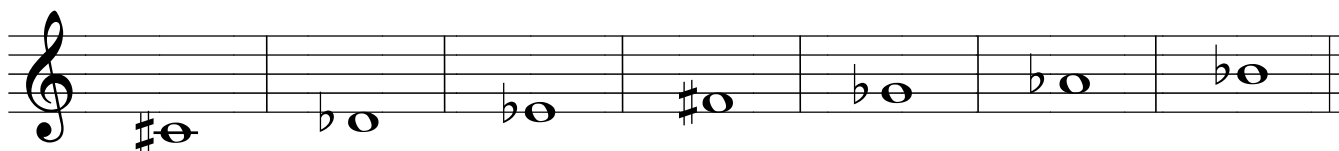
Triads with Multiple Sharps and Flats

When constructing triads that require more than one sharp or flat, be careful that the accidentals do not run into each other and are clearly laid out. Follow the examples below when constructing such triads.



Note: A root note with a flat or sharp will usually require other sharps or flats, so draw lightly at first to avoid unnecessary erasures.

⑤ Construct a major triad from each given note.



Major Chords on the Grand Staff

Remember that a **chord** is different from a triad in that a chord consists of three or more notes while a triad consists of only three notes stacked in 3rds. In the following exercises, you will see a triad in the treble staff and a single note in the bass staff. Together the notes form a chord on the grand staff.

In the bass staff, the single note will be a member of the triad which appears on the treble staff. This bass note may be the root, 3rd, or 5th of the triad.

- ⑥ For each grand staff below:
- Spell out the triad notes found in the treble staff.
 - Name the single note found in the bass staff.
 - Identify the bass staff note as the root, 3rd, or 5th of the triad found in the treble staff.

The triad notes are as follows:

5th ____
3rd ____
root ____

The bass note ____ is the
(circle one) **root** **3rd** **5th**

The triad notes are as follows:

5th ____
3rd ____
root ____

The bass note ____ is the
(circle one) **root** **3rd** **5th**

The triad notes are as follows:

5th ____
3rd ____
root ____

The bass note ____ is the
(circle one) **root** **3rd** **5th**

The triad notes are as follows:

5th ____
3rd ____
root ____

The bass note ____ is the
(circle one) **root** **3rd** **5th**

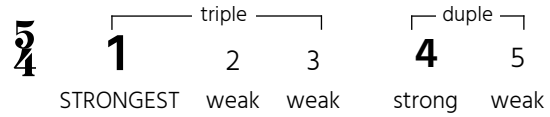
NOTE:

The root is the lowest tone of a chord in **root position**. If the 3rd or 5th of the chord is the lowest tone, the chord is not in root position and is said to be inverted.

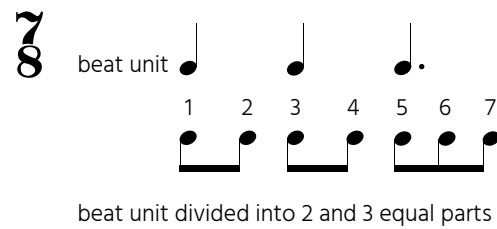
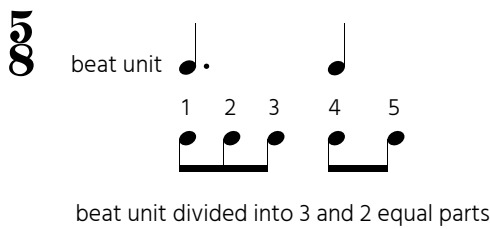
Section 9 Rhythm

Asymmetrical meter (also called *composite meter*) is the combination of duple and triple meter elements. It is usually indicated by time signatures with **5** or **7** as the top number, such as $\frac{5}{4}$ or $\frac{7}{4}$.

Here is how asymmetrical meter combines triple and duple meter in a measure:



The beat unit may also alternate between compound and simple beat divisions. In these situations, the term *complex time* is sometimes used to describe the asymmetry of beat divisions.



Rhythms in $\frac{5}{8}$ Time

① Clap the rhythms as you count aloud.

a)

d)

b)

e)

c)

f)

Rhythms in $\frac{7}{8}$ Time

② Clap the rhythms as you count aloud.

a)

d)

b)

e)

c)

f)

Time and Meter Review

- ③ Circle the numbers that are the upper figures of **simple** time signatures: **1 2 3 4 5 6 7 8 9**
- ④ Circle the numbers that are the upper figures of **compound** time signatures: **5 6 7 8 9 10 11 12 13**
- ⑤ Circle the numbers that are the upper figures of **asymmetrical** time signatures: **1 2 3 4 5 6 7 8 9**
- ⑥ Write the correct time signature at the beginning of each measure. The measures are written in simple time, compound time, or asymmetrical meter.

Compound

Simple

Asymmetrical

Simple

Compound

Asymmetrical

Section 10 Minor Keys

The Relative Minor

Every major key has a related minor key that uses the same key signature.
The sixth scale degree of the major scale is the tonic of the relative minor key.

C Major

a minor

tonic

C major and A minor are **relative keys** because they share the same key signature.

Although you can use the sixth scale degree of the relative major to determine the tonic of the relative minor, it may not always be the easiest method.

Another way to find the relative minor key:

Go down three half steps from the tonic of a major key to find the tonic of its relative minor.
For example:

G Major

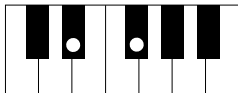
G

E

e minor

So G major and E minor are relative keys.

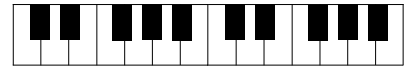
The relationship between relative keys is a **minor 3rd**—three half steps, spelled as a skip.

For example, these two keys  on the keyboard can be spelled various ways.

- E \flat to G \flat **minor 3rd**—spelled as a 3rd (E–F–G)
- or E \flat to F \sharp NOT a minor 3rd—spelled as a 2nd (E–F)
- or D \sharp to G \flat NOT a minor 3rd—spelled as a 4th (D–E–F–G)
- or D \sharp to F \sharp **minor 3rd**—spelled as a 3rd (D–E–F)

① Circle all the intervals that are spelled as descending **minor 3rds** (three half steps, spelled as a skip).

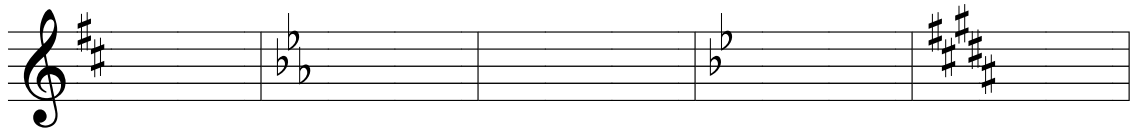
- | | | |
|-----------------|------------------------|-----------------|
| C# to A | D# to B | E to C |
| <u>C to A</u> | D to B | E \flat to C |
| D \flat to A# | D \flat to B \flat | E to C# |
| C# to A# | C# to B \flat | F \flat to C# |
| G# to E | A# to F# | B \flat to G |
| G to E | A to F# | A# to G |
| G# to E# | G# to F | B to G# |
| F# to E \flat | A \flat to F | B to G |



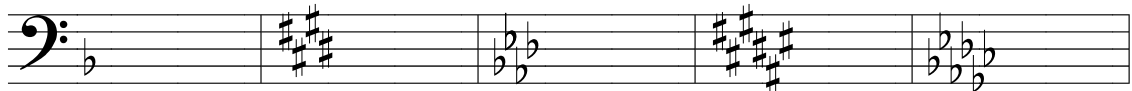
② The names of major keys are given below. **Name the relative minor key** of each major key. Use **lowercase** letters when naming minor keys.

- | | | | | |
|-------------------|-------------------|-------------------|-------------------|-------------------|
| C / <u>a</u> | G / _____ | D / _____ | A / _____ | E / _____ |
| B / _____ | F# / _____ | G \flat / _____ | D \flat / _____ | A \flat / _____ |
| E \flat / _____ | B \flat / _____ | F / _____ | C \flat / _____ | C# / _____ |

③ Name the major and minor key represented by each key signature. Use uppercase letters for major and lowercase letters for minor.



- Major key: _____
- minor key: _____



- Major key: _____
- minor key: _____

The Natural Minor Scale

The key signature of the relative minor produces the **natural minor scale**.

The pattern of whole and half steps for the natural minor:

1 2 3 4 5 6 7 8 (1)

a minor

W H W W H W W

NOTE: relative minor is a key; natural minor is a scale.

- ④ On each staff below:
- Add the sharps or flats needed to form the natural minor scale.
 - Write the minor key signature in the last measure of each staff.
 - Draw a slur connecting the notes that are a half step apart.

e minor

b minor

d minor

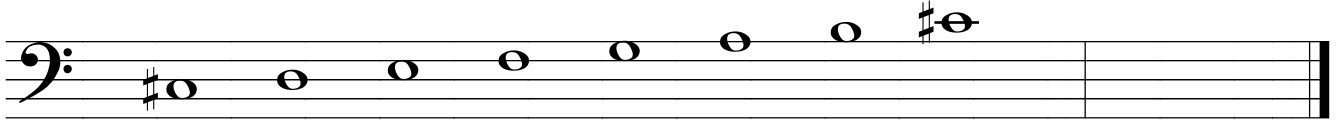
g minor



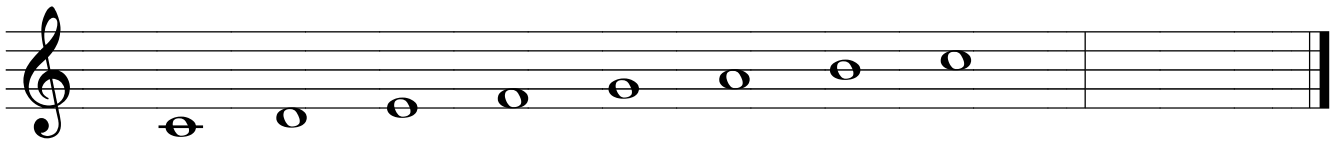
f# minor



c# minor



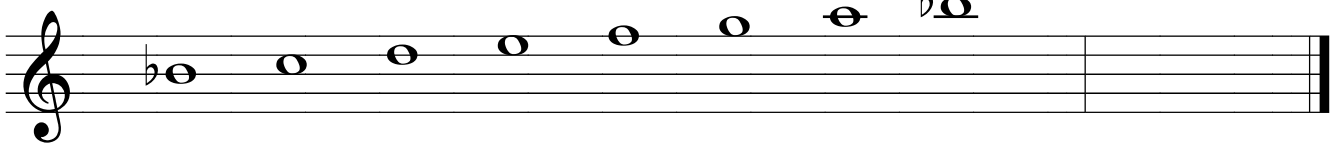
c minor



f minor



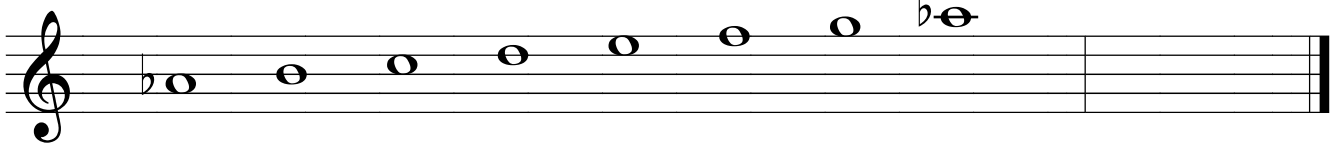
b♭ minor



e♭ minor



a♭ minor



The Minor Tonic Triad

The tonic triad of a minor key is built on the tonic tone, the **first scale degree**.

tonic triad

c minor

1 2 3 4 5 6 7 8 (1)

The tonic triad of a minor key is a minor triad.



- ⑤ For each key signature: a) Name the **minor key**. Use a lowercase letter.
b) Construct the tonic triad.

a minor ___ minor ___ minor ___ minor

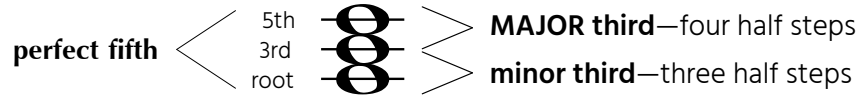
___ minor ___ minor ___ minor ___ minor

___ minor ___ minor ___ minor ___ minor

___ minor ___ minor ___ minor ___ minor

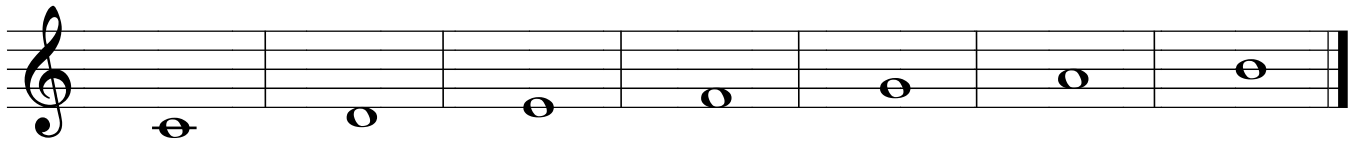
How to Construct a Minor Triad

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



To construct a minor triad from a given tone, take the same steps outlined on page 26 using the intervals for the minor triad. In short, draw two more notes stacked in skips above the root note, then add sharps or flats if needed.

⑥ Construct a major triad from each given note.

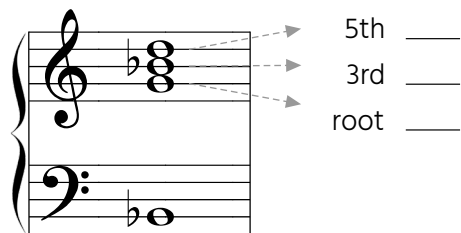


Minor Chords on the Grand Staff

Review the explanation of major chords on page 27, then complete the assignment below for minor chords.

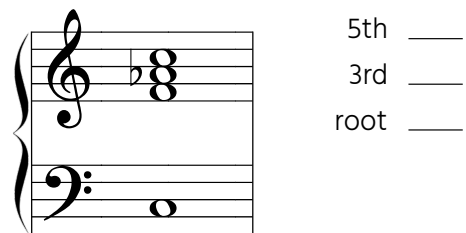
- ⑦ For each grand staff below:
- a) Spell out the triad notes found in the treble staff.
 - b) Name the single note found in the bass staff.
 - c) Identify the bass staff note as the root, 3rd, or 5th of the triad found in the treble staff.

The triad notes are as follows:



The bass note ____ is the
 (circle one) **root** **3rd** **5th**

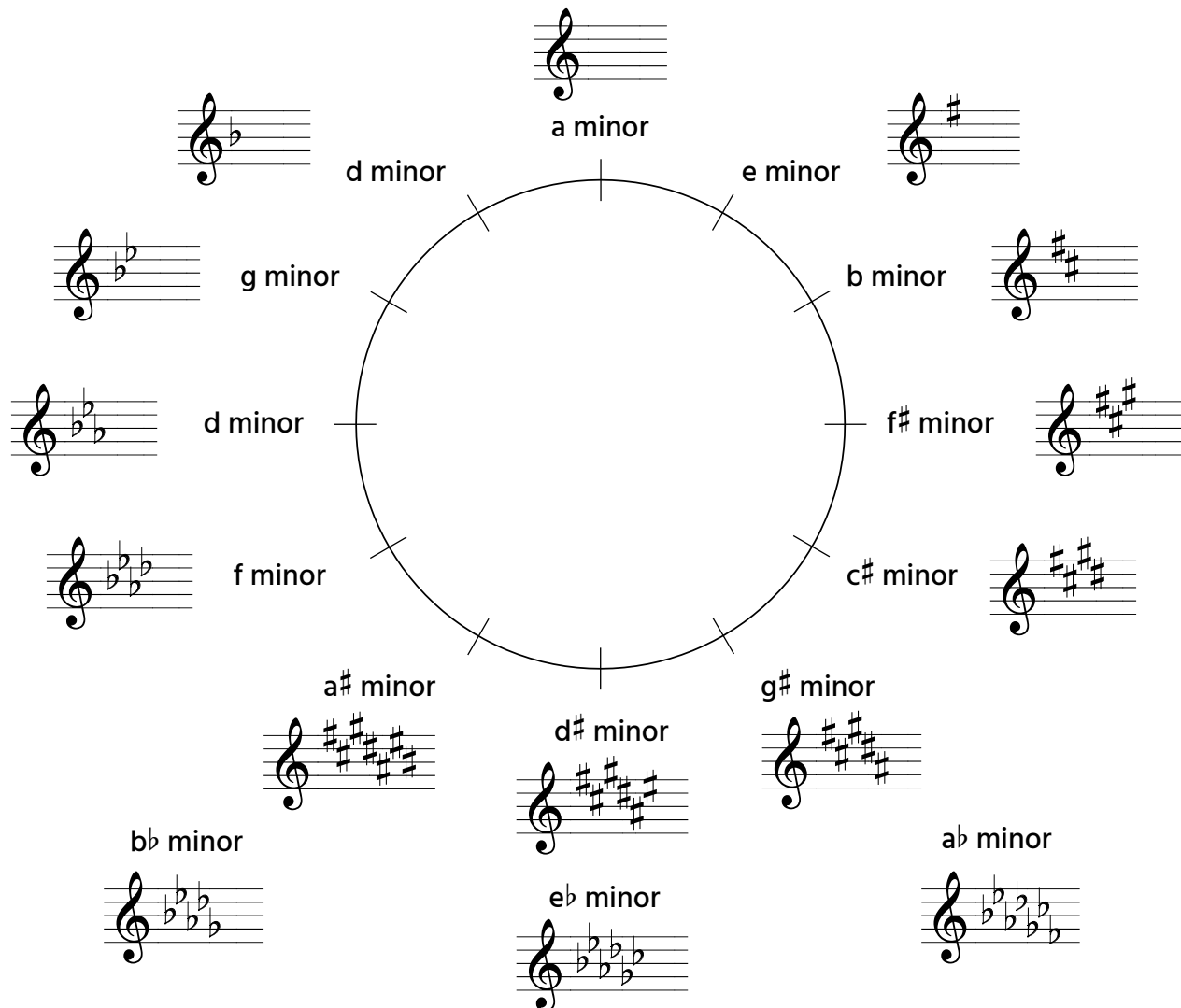
The triad notes are as follows:



The bass note ____ is the
 (circle one) **root** **3rd** **5th**

The Circle of Fifths: Minor Keys

The **minor keys** may be arranged in a circle of fifths in the same way as the major circle of fifths. The key signatures for the minor keys appear in the same order as the circle of fifths for the major keys (p. 22). It is only the key names that have changed.



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

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

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

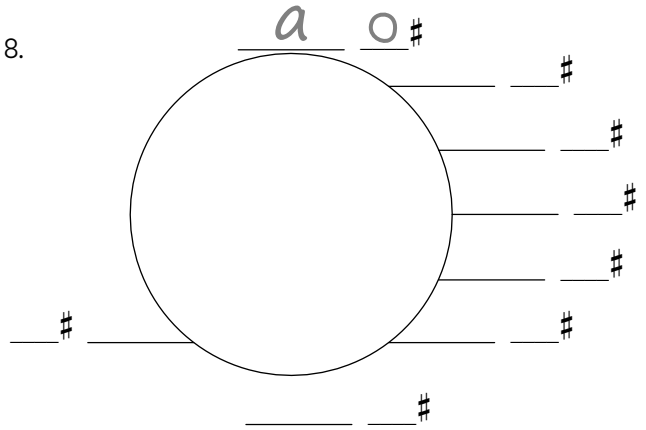
Constructing the Minor Circle of Fifths:

⑧ From **a**, write a sequence of perfect fifths **going up**. Use lowercase letters.

a _____

⑨ Use the sequence of fifths completed in Assignment 8. Start on **a**.

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

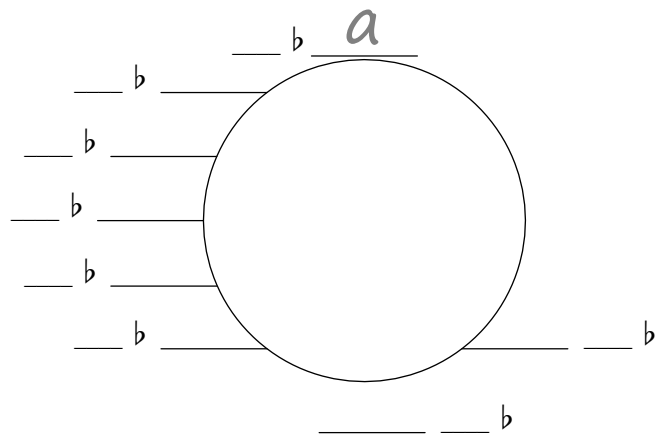


⑩ From **a**, write a sequence of perfect fifths **going down**. Use lowercase letters.

_____ *a* _____
end here ← START HERE

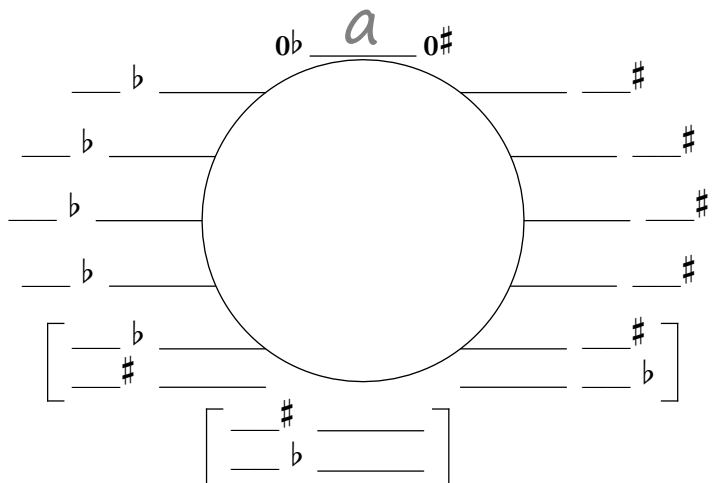
⑪ Use the sequence of fifths completed in Assignment 10. Start on **a**.

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



⑫ Complete the minor circle of fifths.

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

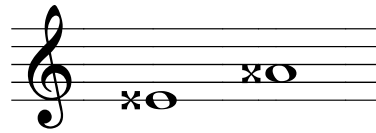


Section 11 Double Sharps and Double Flats

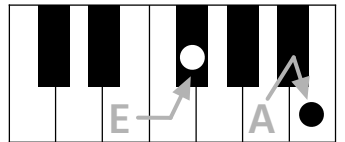
Double Sharp Sign **X**

A double sharp sign before a note **raises** the pitch **one whole step**.

When drawing the double sharp sign, a simple "x" shape will suffice.



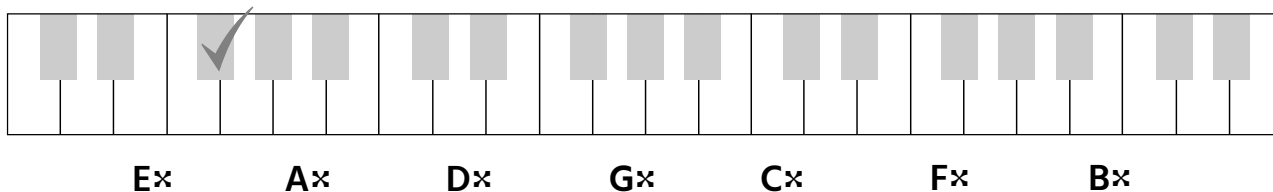
E^x



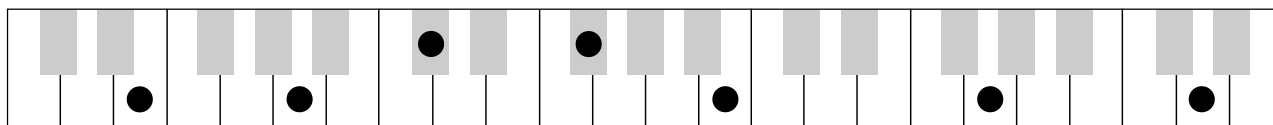
A^x



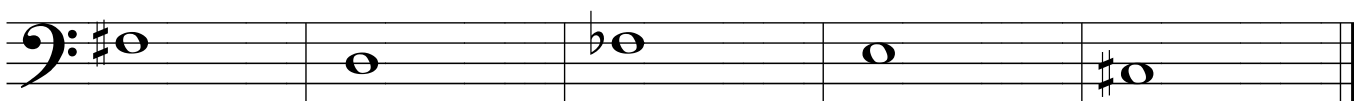
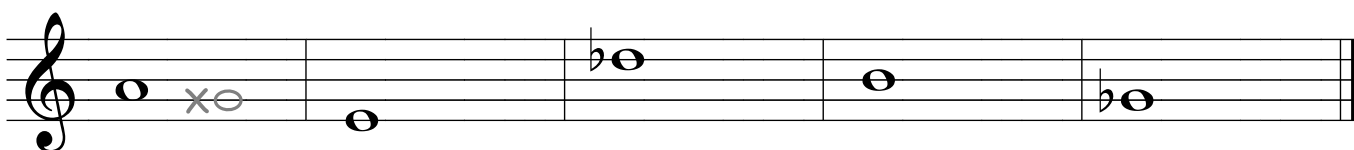
① Draw a ✓ on each key named.



② Use double sharps to name the keys marked with dots.

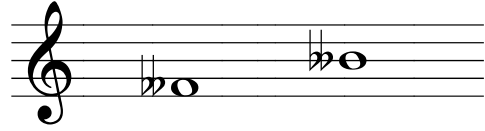


③ In each measure, draw a note that uses a different spelling for the pitch given.
Use double sharps.

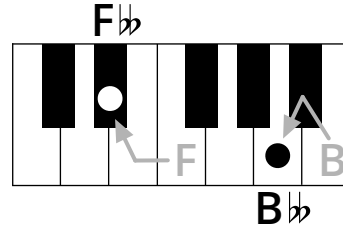


Double Flat Sign

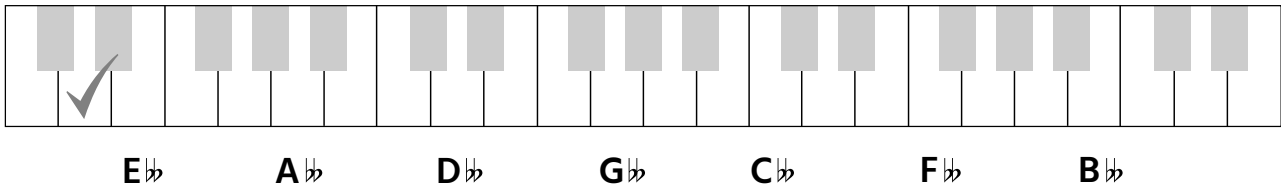
A double flat sign before a note **lowers** the pitch **one whole step**.



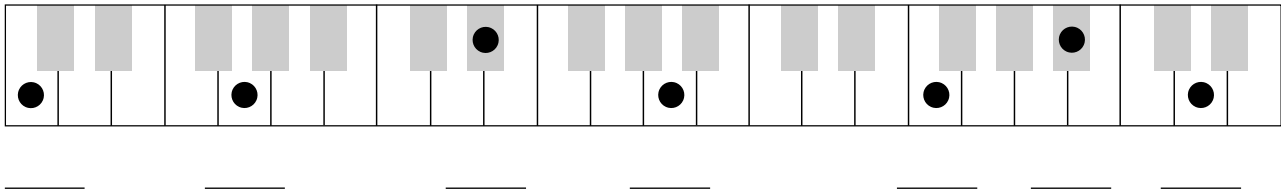
Draw the two flats closely together.



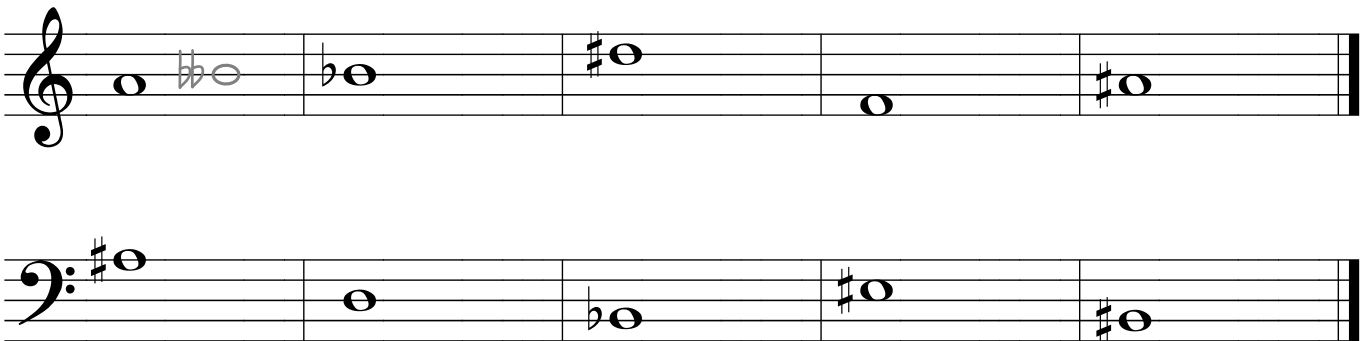
④ Draw a ✓ on each key named.



⑤ Use double flats to name the keys marked with dots.



⑥ In each measure, draw a note that uses a different spelling for the pitch given.
Use double flats.

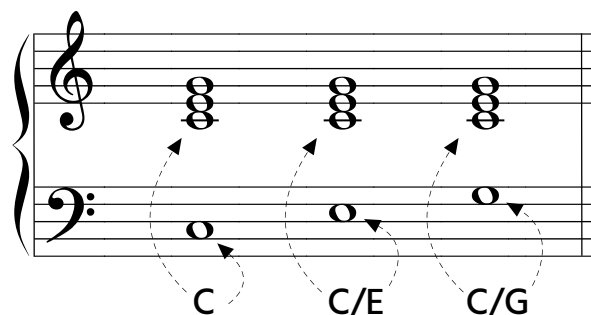


Section 12 Lead Sheet Symbols

In some modern styles of music, such as jazz, different symbols are used to identify chords. These symbols are sometimes referred to as **lead sheet** symbols. This term does not refer to one system; the lead sheet symbols used in jazz will differ from the symbols used in other popular styles. Even jazz composers differ from one another on the types of symbols used.

A **major chord** that has its root as the lowest note (root position) is represented by a capital letter. If the 3rd or 5th of the chord is the lowest note, this is indicated by a slash followed by another capital letter that names the 3rd or 5th of the chord.

- C = C Major chord; C (the root) is the lowest note.
- C/E = C Major chord; E (the 3rd) is the lowest note.
- C/G = C Major chord; G (the 5th) is the lowest note.



① Write the lead sheet symbol for each chord.

A/C# _____ _____ _____ _____

_____ _____ _____ _____ _____

A **minor chord** that has its root as the lowest note (root position) is represented by a capital letter that is followed by the letters "min" or "m" in lowercase.

Cm = C minor chord; C (the root) is the lowest note.

Cm/E \flat = C minor chord; E \flat (the 3rd) is the lowest note.

Cm/G = C minor chord; G (the 5th) is the lowest note.

② Write the lead sheet symbol for each chord.

③ For each measure a chord symbol is given:

- a) On the **treble staff**, construct the major or minor triad as indicated. Use whole notes.
- b) On the bass staff, draw the correct chord note according to the symbol given.







Section 13

Level 7 Review

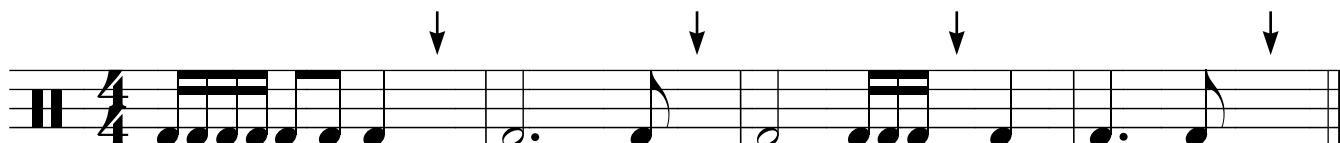
Rhythm

① Each rhythmic figure represents one beat in simple (S) or compound (C) time.

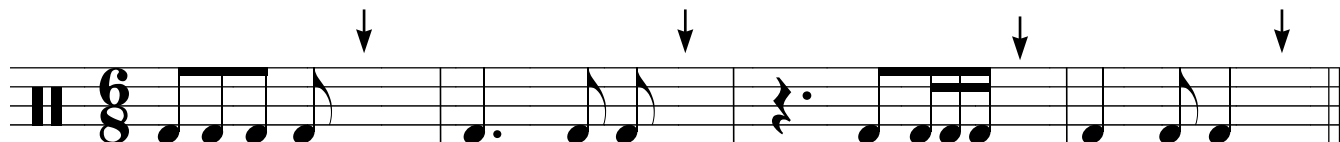
Circle the correct description:

 = S or C
  = S or C
  = S or C
 = S or C
  = S or C
  = S or C

② For each staff: a) Circle the correct description of the meter: simple or compound.
 b) Under each arrow, draw the **one REST** that completes the measure.



Simple or Compound



Simple or Compound

③ Write the correct time signature at the beginning of each measure.
 The measures are written in simple time, compound time, or asymmetrical meter.



Compound

Simple

Asymmetrical



Simple

Compound

Asymmetrical

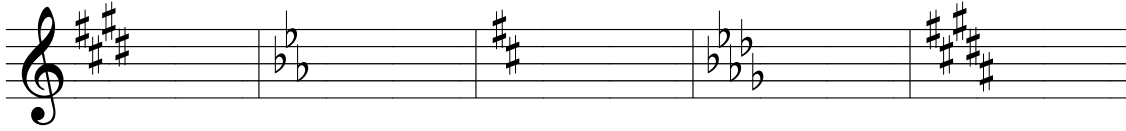
Simple

Key Signatures

- ④ The names of major keys are given below. **Name the relative minor key** of each major key.
Use **lowercase** letters when naming minor keys.

C / a E \flat / _____ D \flat / _____ A / _____ F / _____
C \sharp / _____ E / _____ D / _____ A \flat / _____ F \sharp / _____

- ⑤ Name the major and minor key represented by each key signature.
Use uppercase letters for major and lowercase letters for minor.

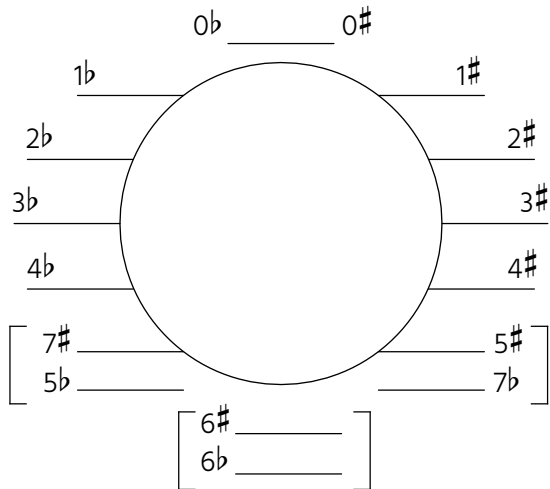


Major key: _____
minor key: _____

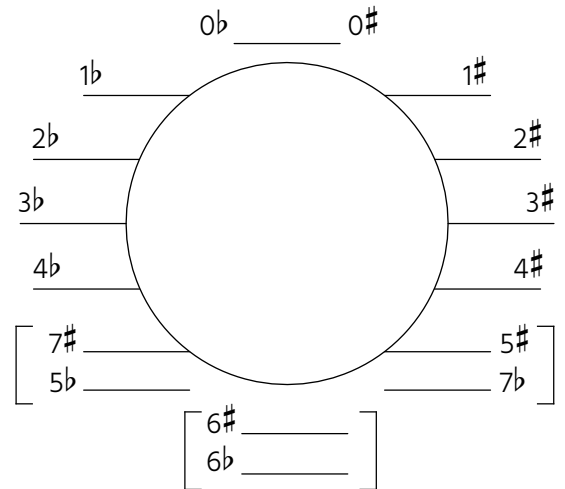


Major key: _____
minor key: _____

- ⑥ Complete the **MAJOR** circle of fifths.
Write the letter names of the major keys on the lines provided.
Use uppercase letters.

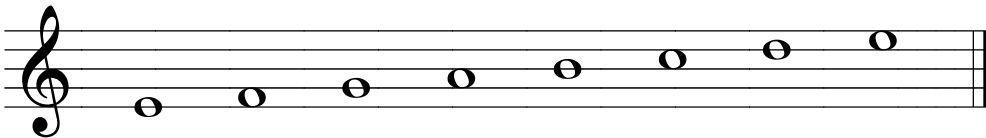



- ⑦ Complete the **minor** circle of fifths.
Write the letter names of the minor keys on the lines provided.
Use lowercase letters.

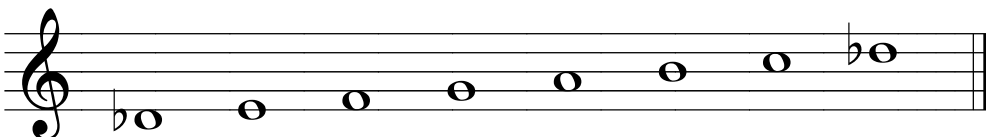


Scales

⑧ Add the sharps or flats needed to form each major scale.

E Major 

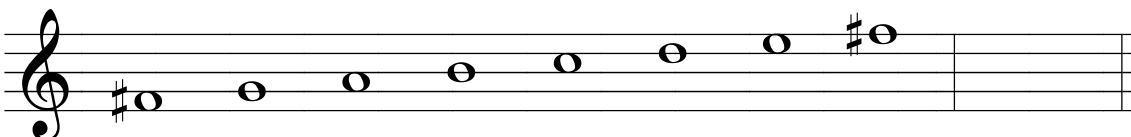
A Major 

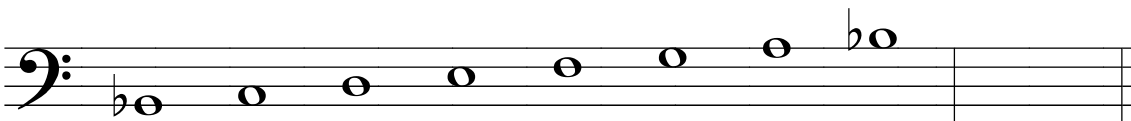
D^b Major 

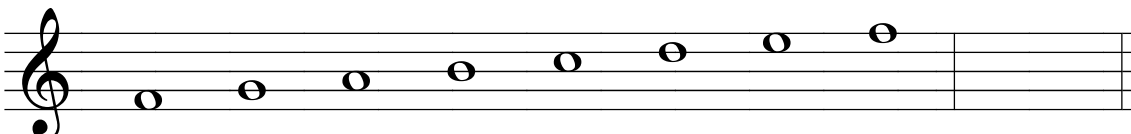
⑨ On each staff below:

- Add the sharps or flats needed to form the natural minor scale.
- Write the minor key signature in the last measure of each staff.
- Draw a slur connecting the notes that are a half step apart.

c minor 

f[#] minor 

b^b minor 

f minor 



Intervals

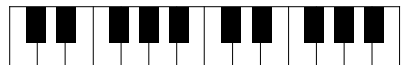
⑩ Identify the major and perfect intervals by size and type. Use abbreviations (e.g. MAJ 3rd, PER 4th).

⑪ Draw a half note a **diatonic half step UP** from each given note.

⑫ Draw a half note a **diatonic half step DOWN** from each given note.

⑬ Draw a half note a **diatonic whole step UP** from each given note.

⑭ Draw a half note a **diatonic whole step DOWN** from each given note.



Primary Chords

⑮ A major key is given in each measure:

- Draw the **key signature** of the major key on the treble and bass staves.
- On the **bass staff**, draw the **root** of each chord above the roman numerals.
- On the **treble staff**, construct the following triads above the roman numerals:
tonic (**I**), subdominant (**IV**), and dominant (**V**).

D Major	E Major	A ^b Major
---------	---------	----------------------

I IV V

I IV V

I IV V

G ^b Major	B Major	A Major
----------------------	---------	---------

I IV V

I IV V

I IV V

E ^b Major	F [#] Major	C ^b Major
----------------------	----------------------	----------------------

I IV V

I IV V

I IV V

APPENDIX I

Ear-Training Exercises

Scale Identification

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

The student will hear a major or natural minor scale played.

The student identifies the scale as major or natural minor.

This may be done a few ways:

- 1) The student may answer verbally by calling out “major” or “natural minor,” or
- 2) the student may write **MAJ** (major) or **nat min** (minor) on a piece of paper if the teacher plays multiple scales for the student to identify.



The following web application will play major and natural minor scales:

primotheory.com → Level 7 → Scale Identification



Triad Identification

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

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

This may be done a few ways:

- 1) The student may answer verbally by calling out “major” or “minor,” or
- 2) the student may write **MAJ** (major) or **min** (minor) on a piece of paper if the teacher plays multiple triads for the student to identify.



The following web application will play major and minor triads:

primotheory.com → Level 7 → Triad Identification



Interval Identification

The following process is an example of how the student might practice singing intervals.

Play a 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.

The formulas for perfect and major intervals are summarized below:

Perfect Unison — same pitch

Major 2nd — two half steps

Major 3rd — four half steps; two whole steps

Perfect 4th — five half steps

Perfect 5th — seven half steps

Major 6th — nine half steps; a perfect 5th + a major 2nd

Major 7th — eleven half steps; one half step short of an octave

Perfect Octave — twelve half steps; on the piano, from C to the next C up or down, or D to D, etc.



The following web application will play major and perfect intervals:

primotheory.com → Level 7 → Interval 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.



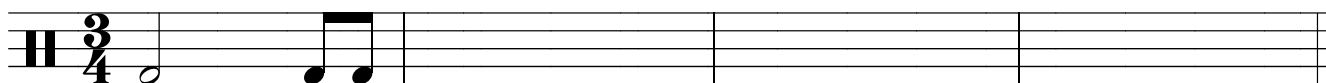
The following exercises can be practiced with the teacher or by the student alone using the interactive web application provided:

primotheory.com → Level 7 → Rhythmic Dictation Exercises

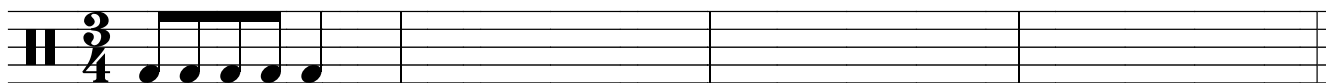


Each rhythm is four measures in length. Fill in the blank measures.

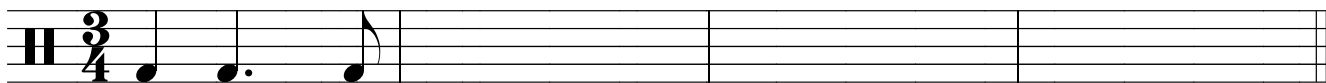
A



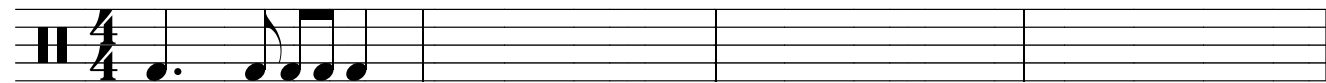
B



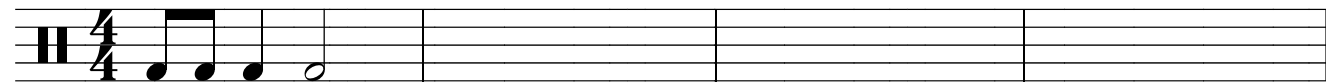
C



D



E



To access more melodies for dictation practice, go to:

primotheory.com → Level 7 → Rhythmic Dictation Exercises:
Supplemental Rhythms



Sight Singing and Melodic Dictation

Sight singing is the singing of a melody from the score on seeing it for the first time. The exercises in this section serve as preparation for the singing of melodies written on the staff. The ultimate goal of all sight singing practice is to (1) develop the ability to look at a score and hear it inwardly, with the *inner ear*, without the aid of an instrument, and (2) develop the ability to hear a melody and notate it without the aid of an instrument (melodic dictation).

Scale Degrees

The exercises in the following section can be practiced by the student alone 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.

Solfège in a Major Key

If you are using solfège, it is recommended that you use movable-*Do*, in which the tonic of any key is always *Do*, the second scale degree is always *Re*, and so on.

scale degrees:	1	2	3	4	5	6	7	8
<i>Do</i> -based Major:	Do	Re	Mi	Fa	So (Sol)	La	Ti	Do

The pronunciation of the syllables:

- Re* rhymes with “say”
- Mi* and *Ti* rhyme with “tee”
- Fa* and *La* rhyme with “ah”
- Do* as in “doh” or “doe”; *So* as in “sohl”

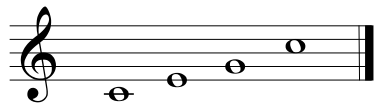
How to Sing the Exercises

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.

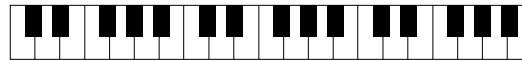
Sight Singing the Tones of the Major Chord

The following singing exercises focus on the tones of the four-note major chord:



C Maj: 1 3 5 8 (1)
do mi so do

Student's singing range:



List the major chords to use:

Chord Tone Exercises

These exercises are divided into three columns with each column starting on scale degree 1, 3, or 5.

A line under a number indicates that the scale degree is below scale degree 1.

Starting on the root:

1 3 1 (Major 3rd)
1 3 5 3 1
1 3 5 8 5 3 1
1 5 1 (Perfect 5th)
1 8 1 (Perfect 8ve)

1 3 1 5 1 8 1
1 8 1 5 1 3 1
8 5 8 (Perfect 4th)
8 5 8 1 8 5 8

Starting on the 3rd:

3 1 3
3 1 3 5 3 1 3
3 1 3 5 8 5 8
3 1 5 1 3 1 5
3 1 8 1 3 1 8

3 5 3 (minor 3rd)
3 5 3 1 3 5 3
3 5 1 8 5 3 5
3 5 8 5 3 1 3

Starting on the 5th:

5 3 5
5 3 1
5 3 1 3 5
5 3 1 3 5 5 8
5 3 5 8 5 3 5

5 8 5
5 8 5 3 1 5 1
5 8 5 3 5 8 5
5 8 1 3 1 8 1

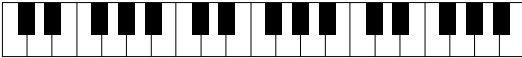
Sight-Singing Exercises in a Major Key

The following singing exercises focus on the following major scale degrees:



C Major: 7 1 2 3 4 5 6 7 8

Student's singing range:



List the major scales to use:

Sight-Singing Exercises

These exercises are divided into three columns with each column starting on scale degree 1, 3, or 5. A line under a number indicates that the scale degree is below scale degree 1.

Scale degree 1 (8):

1 2 3 4 5 3 1
 1 3 5 4 3 2 1
 1 3 5 6 5 3 1
 1 3 5 6 5 4 3
 1 7 1 3 5 6 5
 1 3 5 5 6 7 8
 1 3 5 8 7 6 5
 1 2 3 4 5 5 8
 8 7 6 5 6 7 8
 8 5 8 7 6 6 5
 8 7 8 5 6 4 5

Scale degree 3:

3 1 3 4 5 4 3
 3 1 3 5 3 2 1
 3 2 1 3 5 6 5
 3 2 1 7 1 3 5
 3 4 5 3 1 7 1
 3 4 5 5 6 7 8
 3 1 3 5 6 7 8
 3 4 5 8 7 6 5
 3 4 5 1 8 7 8
 3 2 1 3 5 5 8
 3 5 1 1 8 7 8

Scale degree 5:

5 3 1 3 5 6 5
 5 6 7 8 7 6 5
 5 3 1 7 1 2 3
 5 6 5 3 1 7 1
 5 3 1 7 1 3 5
 5 8 5 6 5 5 8
 5 3 5 6 5 8 5
 5 8 7 8 6 8 5
 5 1 8 7 6 4 5
 5 5 6 4 5 8 5
 5 8 5 3 1 7 1

Melodic Drills

The following drills require more extensive practice and must be mastered thoroughly.

1 2 1 3 1 4 1 5 1 6 1 7 1 8 1
 8 7 8 6 8 5 8 4 8 3 8 2 8 1 8

1 3 2 4 3 5 4 6 5 7 6 8 7 5 1
 8 6 7 5 6 4 5 3 4 2 3 1 2 7 1

Singing Cadences

A **cadence** is generally defined as the end of a musical phrase. This may involve chords, melody, or both. A cadence functions as musical punctuation—a point of rest, or repose, separating musical phrases. The following singing exercises are melodic patterns that are commonly used to form a melodic cadence.

To get the full effect of the cadence, play the chords indicated by the roman numerals as you sing the scale degrees. Precede all the exercises with the following formula, or any scale degree pattern that has **1** as the last scale degree:

(sing the scale degrees)

5 4 3 1

I

(play the chord)

Some common melodic cadence patterns:

2 - 1	2 1 1	2 <u>7</u> 1	<u>7</u> 2 1	1 <u>7</u> 1
V I	V I	V I	V I	V I
3 2 1	2 3 1	4 2 1	2 1 <u>7</u> 1	4 3 2 1
V I	V I	V I	V I	IV I

Other Uses for the Scale Degree Exercises

The chord tone exercises and sight-singing exercises on pages 52 and 53 can be used to develop various aspects of musicianship in the student. Some applications are given below:

1. **Melodic dictation:** The teacher plays an exercise and the student write the tones heard as scale degrees, solfège, or 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, all the while using the scale degrees as a reference point.

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:

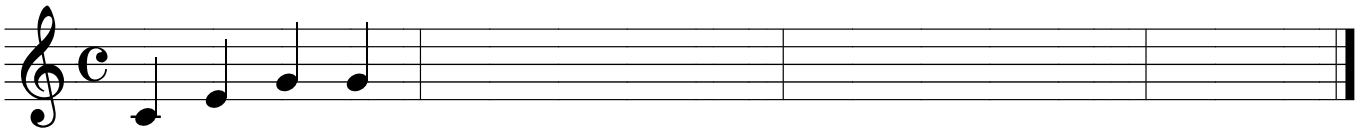
primotheory.com → Level 7 → Melodic Dictation Exercises



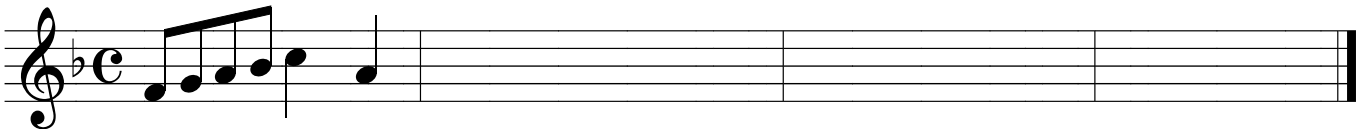
Melodic Dictation Practice

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

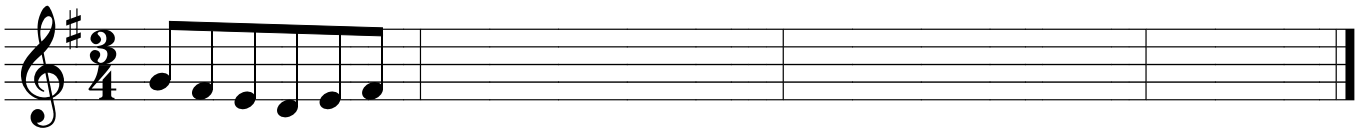
① C Major



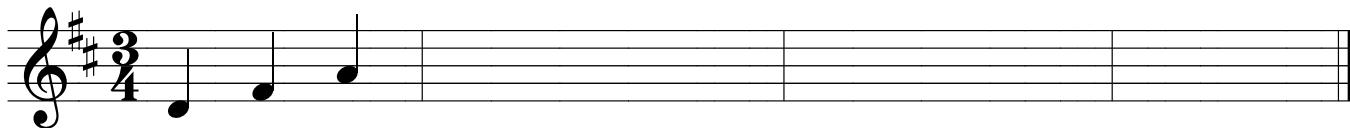
② F Major



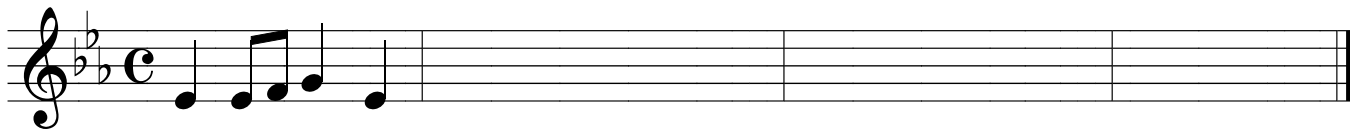
③ G Major



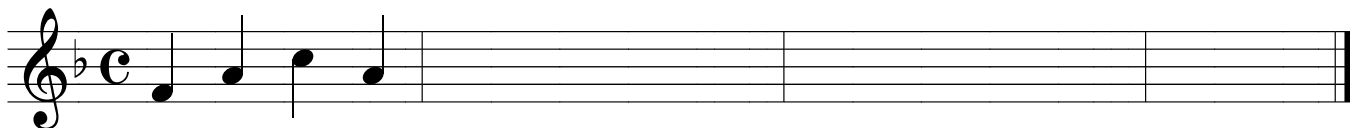
④ D Major



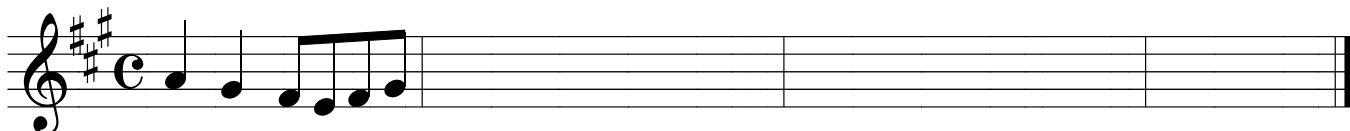
⑤ E♭ Major



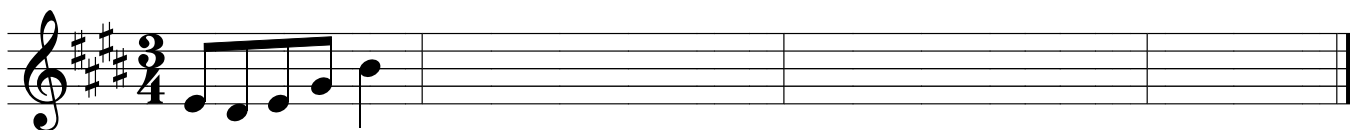
⑥ F Major



⑦ A Major



⑧ E Major



To access more melodies for dictation practice, go to:

primotheory.com → Level 7 → 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 7 → Appendix II: Ear-Training Assignments

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

Assignment 1

① You will hear **scales** played. Identify each as **MAJ** (major) or **nat min** (natural minor).

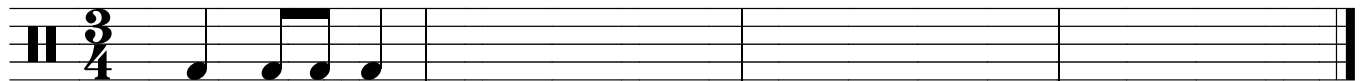
1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____



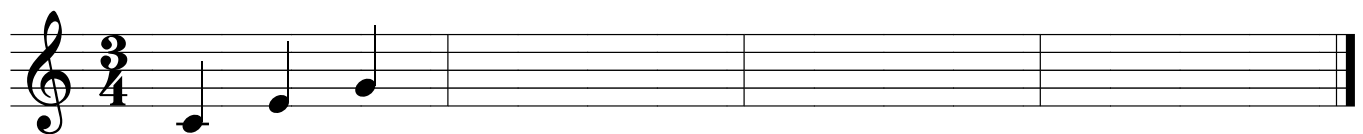
② You will hear major and perfect **intervals** played. Identify each by size only. Example: 3rd, 5th, 8ve, etc.

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

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



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



Assignment 2



① You will hear **triads** played. Identify each as **MAJ** (major), **min** (minor), or **N** (neither).

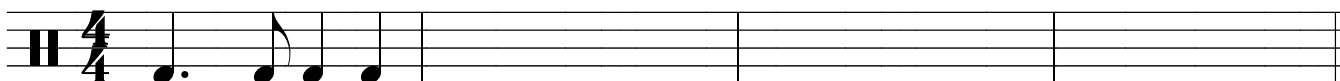
1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

② You will hear major and perfect **intervals** played.

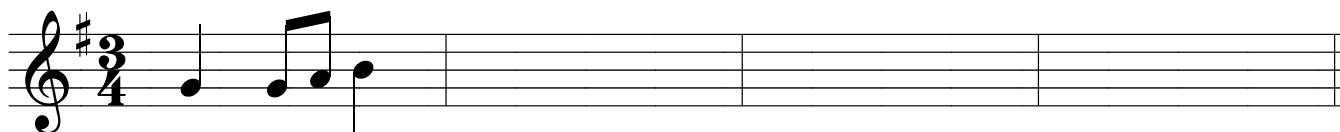
Identify each by size only. Example: 3rd, 5th, 8ve, etc.

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

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



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



Assignment 3



① You will hear **scales** played. Identify each as **MAJ** (major) or **nat min** (natural minor).

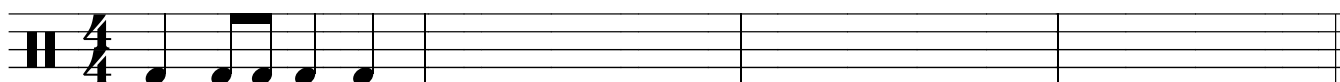
1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

② You will hear major and perfect **intervals** played.

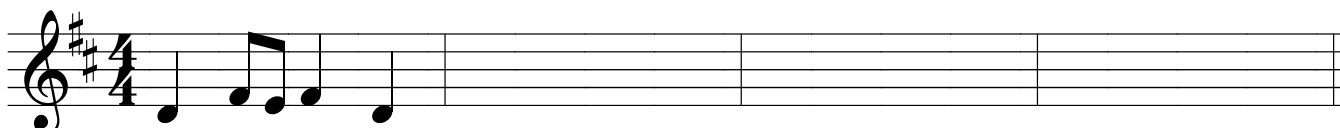
Identify each by size only. Example: 3rd, 5th, 8ve, etc.

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

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



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



Assignment 4



- ① You will hear **triads** played. Identify each as **MAJ** (major), **min** (minor), or **N** (neither).

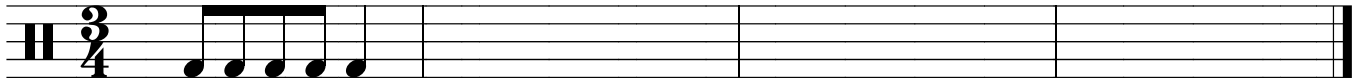
1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

- ② You will hear major and perfect **intervals** played.

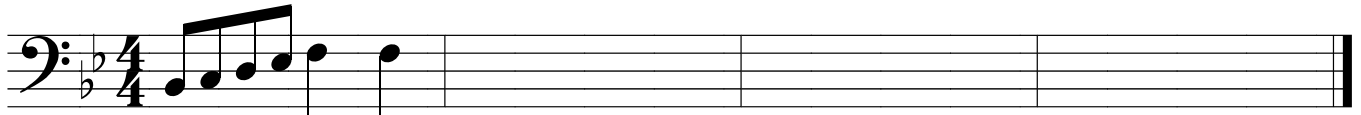
Identify each by size only. Example: 3rd, 5th, 8ve, etc.

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

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



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



Assignment 5



- ① You will hear **scales** played. Identify each as **MAJ** (major) or **nat min** (natural minor).

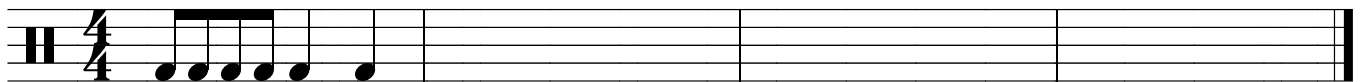
1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

- ② You will hear major and perfect **intervals** played.

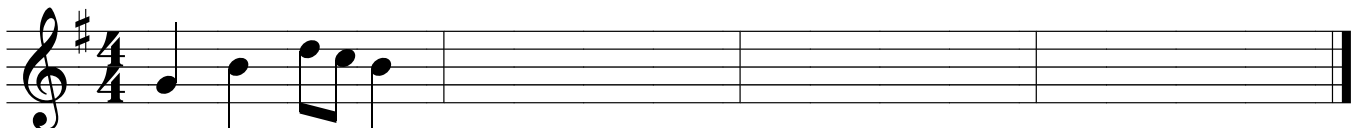
Identify each by size only. Example: 3rd, 5th, 8ve, etc.

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

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



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



Assignment 6



① You will hear **triads** played. Identify each as **MAJ** (major), **min** (minor), or **N** (neither).

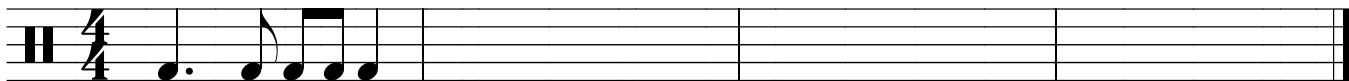
1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

② You will hear major and perfect **intervals** played.

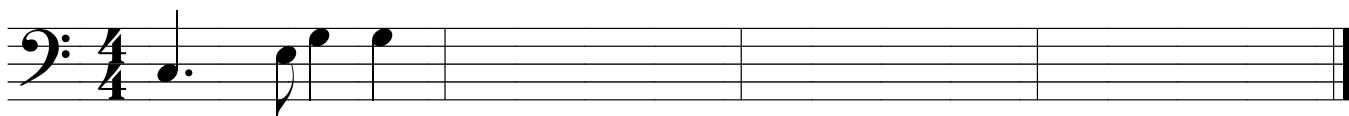
Identify each by size only. Example: 3rd, 5th, 8ve, etc.

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

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



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



APPENDIX III

Musical Analysis

How to Determine Major or Minor Tonality in Music

One of the first things that should be determined about a piece of music is whether it is in a major or minor key. We have learned that every key signature can signify either a major or minor key. So how do you decide the key?

Check the following:

1. The key signature will narrow the choice to two keys: a major key and its relative minor.
2. The beginning will often start with the tonic note, tonic chord, or a strong implication of the tonic chord.
3. The final note of the melody and the final chord (or lowest note in the bass) will usually be the tonic.
4. Certain altered notes (accidentals) will appear in most minor pieces as a regular and distinct part of the key. These notes are usually a step below the tonic.

The musical example below illustrates these points.

Key signature has no sharps or flats—the key is C major or A minor.

The final note of the melody is A.

Notes from the A minor chord.

All sharped notes (circled) are the same letter name, G#.

A is strongly emphasized.

The final chord is A minor.

The musical score is in 4/4 time. The treble clef staff shows a melody starting with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass clef staff starts with a quarter note A2, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The key signature is natural. Annotations include: 'Key signature has no sharps or flats—the key is C major or A minor.' pointing to the key signature; 'The final note of the melody is A.' pointing to the final note of the treble staff; 'Notes from the A minor chord.' pointing to the first four notes of the treble staff; 'All sharped notes (circled) are the same letter name, G#.' pointing to circled G# notes in both staves; 'A is strongly emphasized.' pointing to the first note of the bass staff and the final note of the treble staff; and 'The final chord is A minor.' pointing to the final chord in the bass staff.

An analysis of the musical example:

1. The key signature — no sharps or flats; the key is either C major or A minor.
2. The beginning — A is strongly emphasized in the bass; the notes of the A minor triad are implied in the treble.
3. The end — A is strongly emphasized in the treble; the A minor triad appears in the bass.
4. Altered notes — all the sharped notes are G#, which is a step below A.

We can safely assume that the musical example is in the key of A minor.

Analysis

Can you determine the major or minor key of the following examples?

Feel free to write comments and observations for each musical example.

Key: _____

Musical score for Example 1. The piece is in 3/4 time and features a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Key: _____

Musical score for Example 2. The piece is in 3/4 time and features a key signature of one flat (Bb). The melody in the treble clef includes a chromatic movement, and the bass clef accompaniment features a prominent chromatic line.

Key: _____

Musical score for Example 3. The piece is in 6/4 time and features a key signature of one sharp (F#). The melody in the treble clef is characterized by wide intervals and a slow, spacious feel, while the bass clef accompaniment consists of sustained chords.

Key: _____

Musical score for Example 4. The piece is in 3/2 time and features a key signature of one flat (Bb). The melody in the treble clef is simple and features a chromatic descent. The bass clef accompaniment is a dense, rhythmic pattern of chords. The name "Telemann" is written above the treble staff, and "etc." is written below the bass staff.

Definitions

<i>adagio</i>	A slow tempo
<i>al fine</i>	Play to the end of a piece or to a point marked <i>fine</i>
<i>allegro</i>	A fast, lively tempo
<i>andante</i>	A tempo indicating a moderate walking speed
<i>animato</i>	Animated; lively
asymmetrical meter	A meter that combines odd and even numbered meters
augmented 2nd	An interval spanning three half steps and spelled as a 2nd (e.g. C–D [#])
binary form	A piece made up of two related sections; AB form
cadence	A resting point in the music
chord	Three or more tones sounding together
chromatic sign	Sharp, flat, or natural signs; an accidental
circle of fifths	A diagram summarizing the relationship of major keys
compound time	A meter in which each beat of the measure divides naturally into three equal parts
<i>con moto</i>	With motion
consonance	The mixing of sounds that blend well
<i>crescendo</i>	Growing louder; <i>cresc.</i>
<i>da capo</i> (D.C.)	Repeat from the beginning
<i>dal segno</i> (D.S.)	Repeat from the point marked by a sign, usually ♯
<i>decrescendo</i>	Growing softer; <i>decresc.</i>
diatonic half step	A half step spelled using two neighboring letter names (e.g. C–D ^b)
diatonic whole step	A whole step spelled using two neighboring letter names (e.g. C–D)
<i>diminuendo</i>	Growing softer; <i>dim.</i>
dissonance	The mixing of sounds that do not blend well, that produce a discord
<i>dolce</i>	Sweetly
dominant	The fifth tone of a scale; scale degree five
dominant triad	A triad built on the fifth scale degree
double flat	A chromatic sign that lowers a tone two half steps
double sharp	A chromatic sign that raises a tone two half steps
enharmonic tones	Two tones of the same pitch that are spelled differently
first inversion	The 3rd of the chord is in the lowest tone
harmonic interval	Two tones played at the same time
key signature	The arrangement of sharps or flats that identify the key of a piece
keynote	The first tone (degree) of a scale; tonic
ledger line	Lines added above or below a staff to extend it
<i>legato</i>	Play in a smooth and connected manner
<i>lento</i>	A slow tempo
major interval	An interval derived from the major scale degrees 1–2, 1–3, 1–6, and 1–7; a major 2nd, major 3rd, major 6th, and major 7th
major scale	Eight ascending tones that form the following half and whole step pattern: W-W-H-W-W-W-H
major third	An interval spanning four half steps, spelled as a skip (e.g. C–E)
major triad	A triad that contains a major 3rd from its root to its third and a minor 3rd from its third to its fifth
melodic interval	Two tones played one at a time
meter	The organizing pattern of strong and weak beats

minor third	An interval spanning three half steps, spelled as a skip (e.g. C–Eb)
minor triad	A triad that contains a minor 3rd from its root to its third and a major 3rd from its third to its fifth
<i>moderato</i>	A moderate tempo a little faster than <i>andante</i>
motive, motif	A short, distinctive rhythmic or melodic idea used repeatedly
natural minor scale	Eight ascending tones that form the following half and whole step pattern: W-H-W-W-H-W-W
octave	An interval spanning a distance of eight major scale tones, or twelve half steps
order of flats	The order in which flats appear in a key signature
order of sharps	The order in which sharps appear in a key signature
ornament	A note or notes added to “beat” notes of music, embellishing the music
pentachord	A series of five musical tones
pentatonic scale	A scale of five tones
perfect interval	An interval derived from the major scale degrees 1–1, 1–4, 1–5, and 1–6; a perfect unison, perfect 4th, perfect 5th, and perfect octave
phrase	A complete musical thought; a unit of musical syntax
pitch	The highness or lowness of a sound
<i>piu mosso</i>	More motion; quicker
<i>poco a poco</i>	Little by little
primary triads	Triads built on scale degrees 1, 4, and 5; the tonic, subdominant, and dominant triads
<i>rallentando</i>	Slowing the tempo
root note	The note on which a triad is built, giving the triad its name
root position	The root of the triad is the lowest pitch
second inversion	The fifth of the triad is the lowest pitch
<i>sempre</i>	Always
simple meter	A meter in which each beat of the measure divides naturally into two equal parts
subdominant	The fourth tone of a scale; scale degree four
subdominant triad	The triad built on the fourth scale degree
<i>subito</i>	Suddenly
suite	A musical work containing a set of pieces that are related to each other in some way
syncopation	The emphasis of beats that are normally weak in a meter; an off-beat
tempo	The speed of steady beats, moving in time
ternary form	A piece made up of three related sections; ABA form
tetrachord	A scale of four tones
theme and variation	A musical work that begins with a simple theme which is later altered in various ways
tonic	The tone that identifies a key or scale; scale degree one; keynote
tonic triad	A triad built on the first scale degree
transposition	The performing or writing of music in a key other than the original key
triad	A three note chord, stacked in thirds
triad fifth	The middle tone of a triad that is a third above the root
triad root	The tone on which a triad is built, giving the triad its name

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