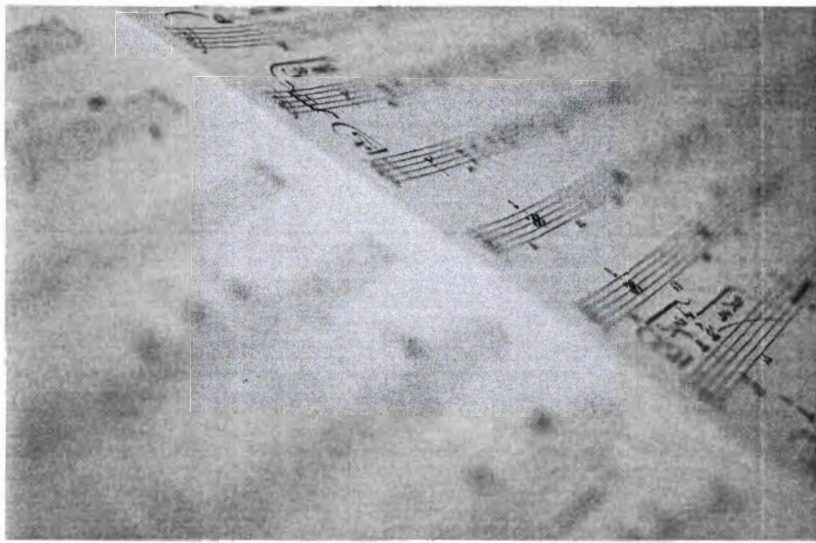


Music Theory

Level 3



Name

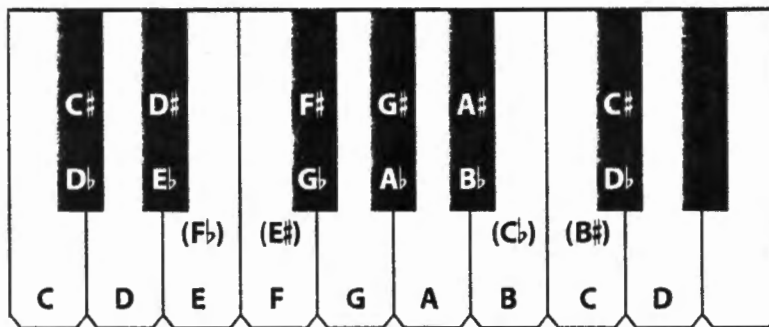
Period

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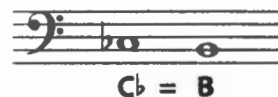
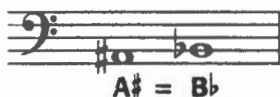
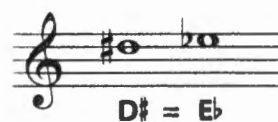
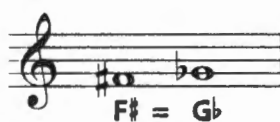
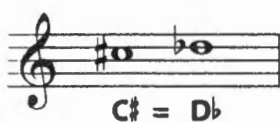
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Enharmonic Notes

You may have noticed that one note or sound can have two different names. These notes are called **Enharmonic Notes**.



The following are examples of enharmonic notes:



STUDENT ASSIGNMENT

1. Write the enharmonic of the given pitch in both the treble clef staff and the space provided. The first one has been done for you.

B \flat = B \flat D \flat = _____ G \sharp = _____ E = _____ C = _____

2. Write the enharmonic of the given pitch in both the bass clef staff and the space provided.

E \flat = _____ C \sharp = _____ B = _____ A \flat = _____ F \flat = _____

3. Write the given note's enharmonic in the space provided. Can you do it without looking at the piano keyboard?

a) C \sharp = _____

b) F \sharp = _____

c) A \flat = _____

d) A \sharp = _____

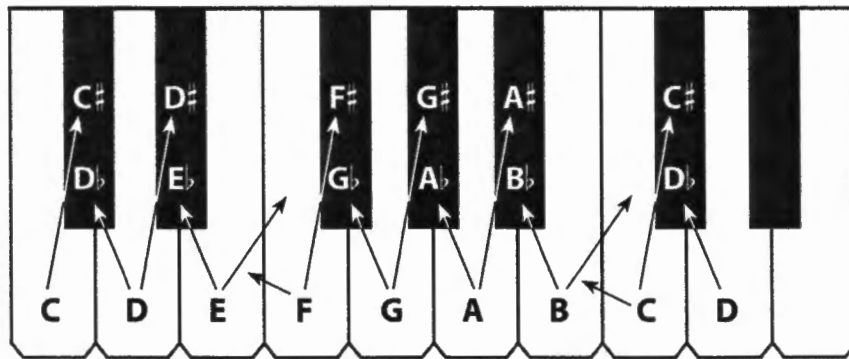
e) E \flat = _____

f) C \flat = _____

Half Steps & Whole Steps

Half Steps and **Whole Steps** measure the distance between sounds.

Being familiar with the piano keyboard is as important to understanding half and whole steps as the yard/meter stick is to understanding inches/centimeters.



Half steps (the smallest increment of measurement in Western music) can be seen on the keyboard as one key above or below a given pitch.

Reminder: There is only a half step between the notes E and F, and between B and C.

A whole step is equal to 2 half steps.

On the keyboard above:

- Touch F and F# = half step
- Touch F# and G = half step
- Touch F and G = whole step
- Touch B and C = half step
- Touch C and C# = half step
- Touch B and C# = whole step

STUDENT ASSIGNMENT

1. Indicate the distance between pitches below (H = half step; W = whole step). Use the piano keyboard above to help you.

a) D to D \flat = _____

c) G to A = _____

e) F# to G# = _____

g) C to B = _____

i) G \flat to G \sharp = _____

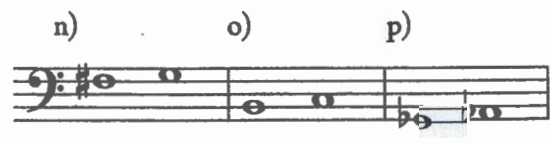
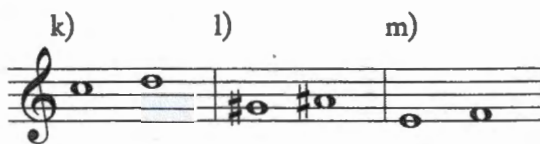
b) E \flat to F = _____

d) D \flat to E \flat = _____

f) E to F = _____

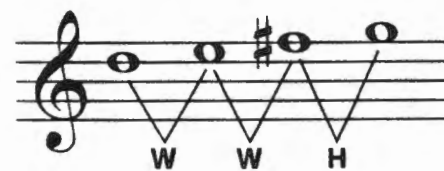
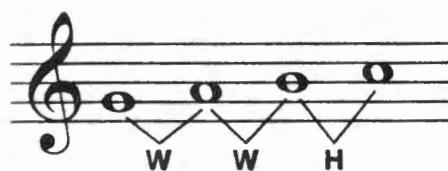
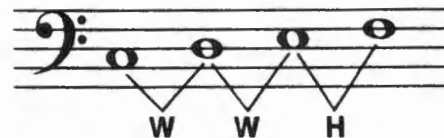
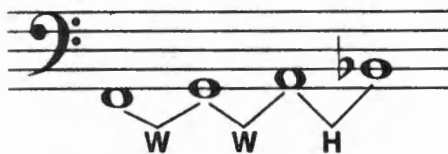
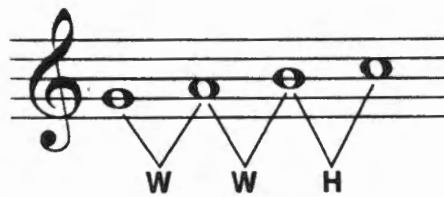
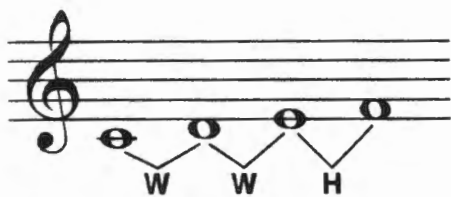
h) E# to G \flat = _____

j) G# to A = _____



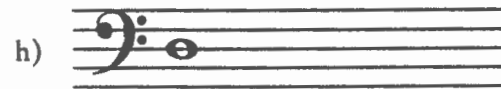
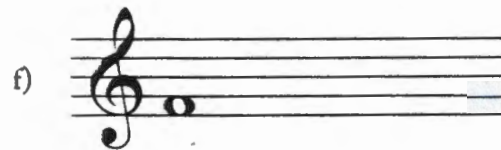
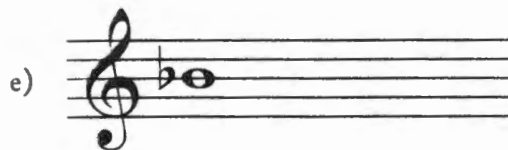
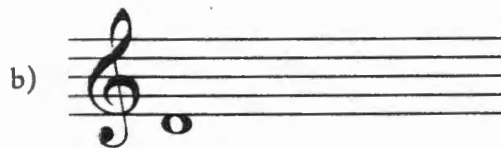
Tetrachords

A **Tetrachord** includes four pitches. These pitches ascend in a pattern of whole step, whole step, half step.



STUDENT ASSIGNMENT

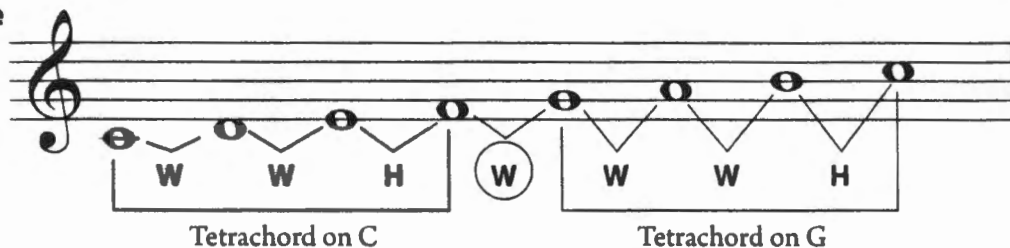
1. Given the first pitch, notate the next three pitches to complete the tetrachord. (Use the piano keyboard on the inside front cover to help you.)



Major Scale

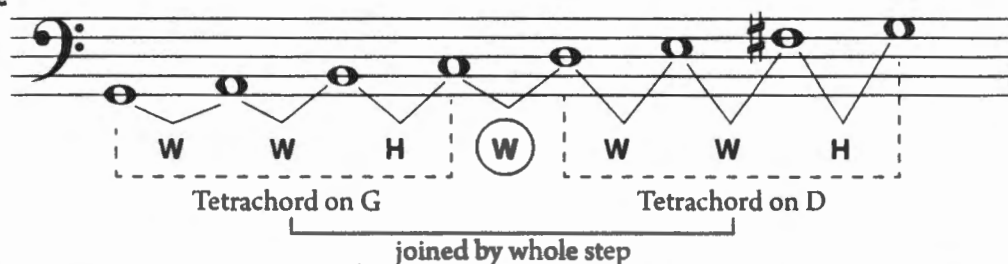
A **Major Scale** consists of eight pitches. These pitches are two tetrachords joined by a whole step. The scale is named by its first note and the letters are in consecutive order. By definition, a major scale will always have the following pattern of whole steps and half steps: W W H W W W H.

C Major Scale



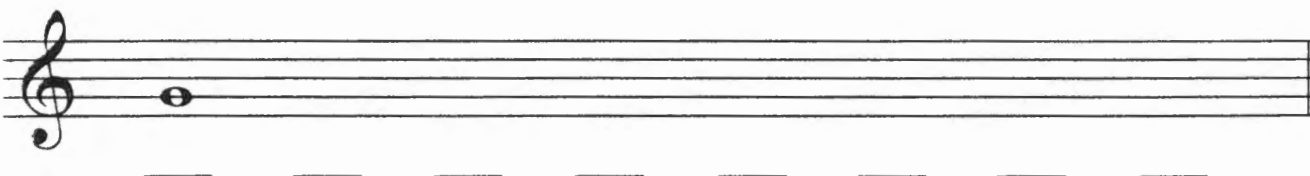
To construct a major scale, notate a tetrachord starting on the first note of the scale. Then find the note that is a whole step above the last note of the tetrachord you just wrote. Write a tetrachord starting with that note.


G Major Scale

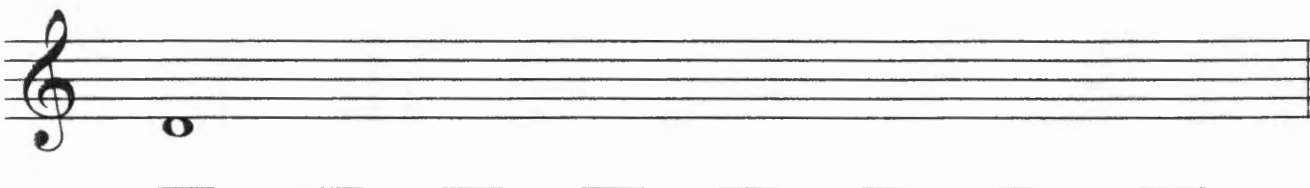


STUDENT ASSIGNMENT

1. Notate the four major scales indicated by the starting pitches given. Write each note name in the blank provided. You will need to use either sharps or flats.

a) 

b) 

c) 

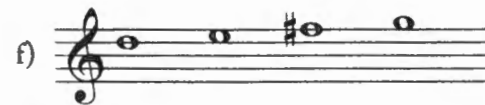
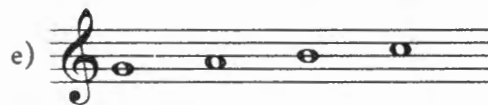
d) 

Ear Training Part 6



Audio files can be found in the **Kjos Multimedia Library** at www.kjos.com.

1. Listen to each tetrachord. Circle the two notes where the half step occurs.



2. Listen to each exercise. Is what you heard a tetrachord? Circle your answer.

a) Yes No

b) Yes No

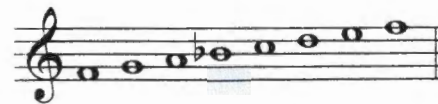
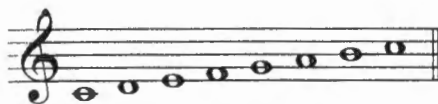
c) Yes No

d) Yes No

e) Yes No

f) Yes No

Listen to the following examples of major scales.



3. Listen to each exercise. Is what you heard a major scale? Circle your answer.

a) Yes No

b) Yes No

c) Yes No

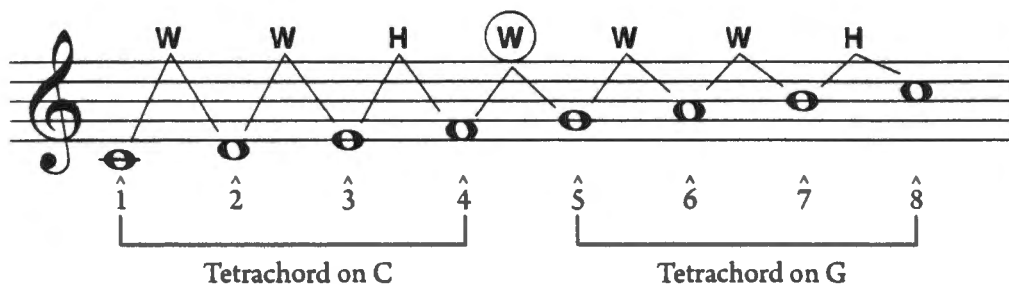
d) Yes No

e) Yes No

f) Yes No

Scale Degrees & Advanced Exercises

Each pitch of a scale is called a **Scale Degree**. The scale degrees are numbered from lowest to highest.

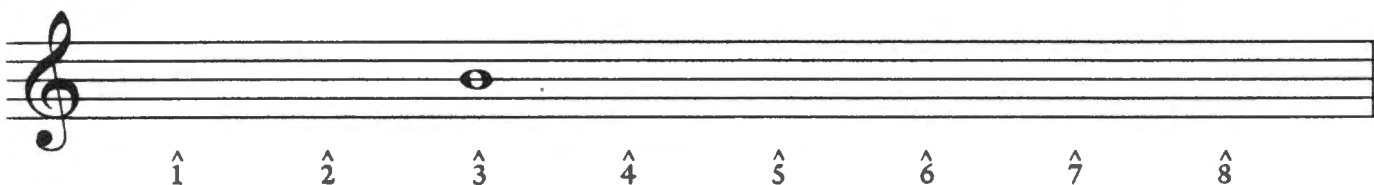


In the C major scale above, the 2nd scale degree is D, the 4th scale degree is F, etc.

ADVANCED STUDENT ASSIGNMENT

Given one pitch and its scale degree, complete the major scale in each exercise by adding the other pitches in their appropriate places. Fill in the scale name. Remember that scales follow the pattern: **WWHWWWH**.

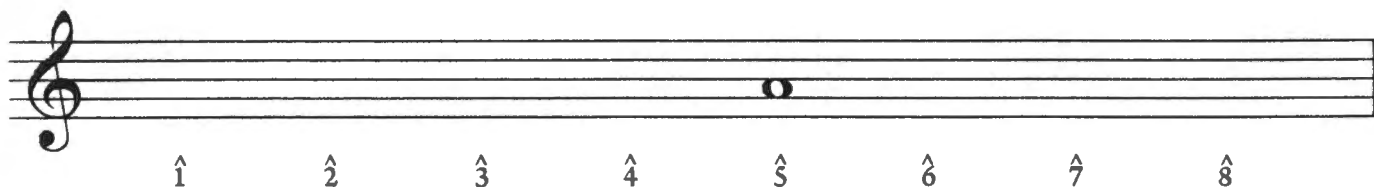
1. _____ Major Scale



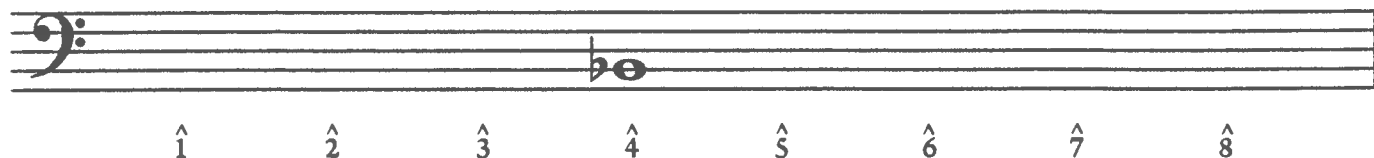
2. _____ Major Scale



3. _____ Major Scale



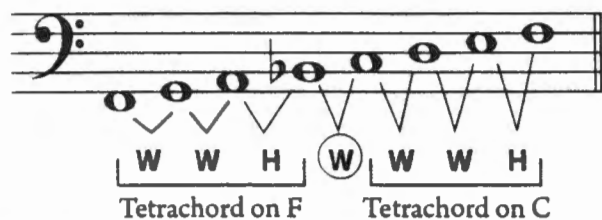
4. _____ Major Scale



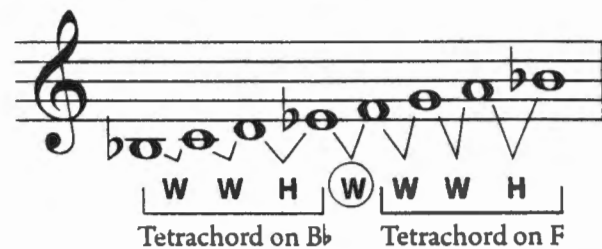
If sharps or flats are needed in the creation of a major scale, only one or the other can be used. A sharp and a flat can never exist together in a major scale.

Scales that use flats are called **Flat Scales**.

F Major Scale — one flat (B \flat)



B \flat Major Scale — two flats (B \flat , E \flat)



STUDENT ASSIGNMENT

1. Notate each tetrachord based on the given first pitch.

a)

b)

c)

d)

e)

f)

2. Using the tetrachords from exercise #1 and the scale degrees below the staff, construct each major scale indicated.

a) **B \flat Major**

b) **F Major**

c) **B \flat Major**

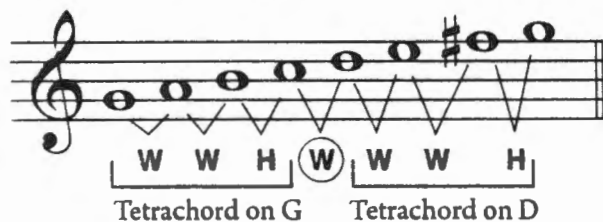
d) **F Major**

Sharp Scales

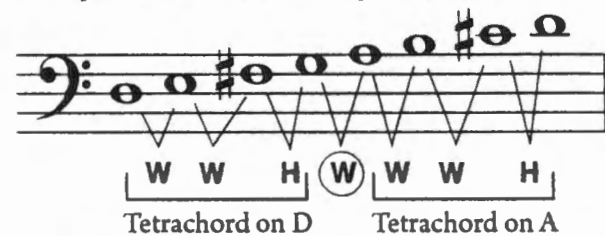
If sharps or flats are needed in the creation of a major scale, only one or the other can be used. A sharp and a flat can never exist together in a major scale.

Scales that use sharps are called **Sharp Scales**.

G Major Scale — one sharp (F#)



D Major Scale — two sharps (F#, C#)



STUDENT ASSIGNMENT

1. Notate each tetrachord based on the given first pitch.

a) b) c)

d) e) f)

2. Using the tetrachords from exercise #1 and the scale degrees below the staff, construct each major scale indicated.

a) **G Major**

1̂ 2̂ 3̂ 4̂ 5̂ 6̂ 7̂ 8̂

b) **D Major**

1̂ 2̂ 3̂ 4̂ 5̂ 6̂ 7̂ 8̂

c) **G Major**

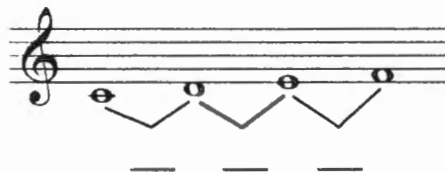
1̂ 2̂ 3̂ 4̂ 5̂ 6̂ 7̂ 8̂

d) **D Major**

1̂ 2̂ 3̂ 4̂ 5̂ 6̂ 7̂ 8̂

Tetrachord & Major Scale Review

1. Indicate the distance between each of the four pitches.
(H = half step; W = whole step)



2. This pattern of whole steps and half steps indicates that the above example is called a _____.
3. Notate each tetrachord based on the given first pitch. (Use the piano keyboard on the inside front cover to help you.)

a)

b)

c)

d)

e)

f)

g)

h)

4. A major scale is created when two tetrachords are joined by a _____ step.
5. Using the tetrachords from #3, and the answer to #4, construct each major scale indicated. (The first pitch is provided.)

a) F Major

b) G Major

c) B♭ Major

d) D Major

Key Signatures

Name: _____

Date: _____ 14

The *key signature* tells us which notes have sharps or flats in that key. A key is named for its starting note. The sharps and flats always appear in the key signature in the same order. The *name* of the key is determined by the number of sharps or flats. You will learn about this in greater detail on a later worksheet.

The order of sharps (\sharp): **F C G D A E B**

You can remember the order of sharps with this saying:

Father Charles Goes Down And Eats Breakfast.

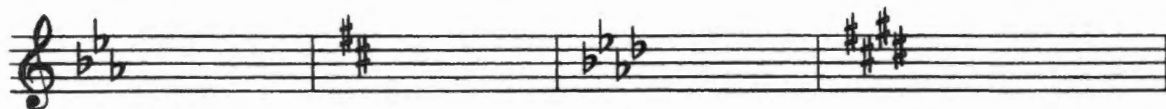
The order of flats (\flat): **B E A D G C F**

You can remember the order of flats with this saying:

Breakfast Ends And Down Goes Charles' Father.

Remember: The order of sharps and flats is the same in both bass clef and treble clef.

Directions: Under each key signature write the letter names of the notes that are to be sharped or flatted, and the word "flat" or "sharp":



1. _____ 2. _____ 3. _____ 4. _____



5. _____ 6. _____ 7. _____ 8. _____



9. _____ 10. _____ 11. _____ 12. _____



13. _____ 14. _____ 15. _____ 16. _____

LESSON 1

How Loud? How Soft?

We have learned that **notes** tell music readers how high or low to sing or play a musical sound, and how long or short to sing or play a musical sound. There is one more thing we need to know when we sing or play music: how loud or soft to sing or play it. Musical symbols known as **dynamics** tell us how loud or soft to perform music.

The **dynamic symbol** for loud is called **forte** (FOR-tay), and looks like the letter f.

$$f$$

The **dynamic symbol** for soft is called **piano** (Pe-AH-no, the same as the musical instrument) and looks like the letter p.

p

The **dynamic symbol** for very loud is two **forte** symbols. This is called **fortissimo** (for-TEE-see-mo).

ff

The **dynamic symbol** for very soft is two **piano** symbols. This is called **pianissimo** (pe-ah-NEE-see-mo).

pp

There are **dynamic symbols** for medium loud and medium soft, too. For medium loud, an “m” is placed in front of the **forte** symbol. The “m” stands for mezzo (MET-tzo), an Italian word meaning medium or moderately. So the symbol is called **mezzo forte** (MET-tzo FOR-tay).

mf

The symbol for medium soft is **mezzo piano** (MET-tzo pe-AH-no).

mp

The words for the **dynamic symbols** are all Italian. Now you know five Italian words: **forte** (loud), **piano** (soft), **fortissimo** (very loud), **pianissimo** (very soft), and **mezzo** (medium).

Dynamics are usually placed **below** a **staff**, like this. The music is performed at one **dynamic** level until a different **dynamic** is shown.



Here's a chart of **dynamics**, from softest to loudest:

pp *p* *mp* *mf* *f* *ff*

softest -----> loudest

LESSON 1

REVIEW

How Loud? How Soft?

Which **dynamic level** is louder? Circle the correct answer.

1. *p* or *mp*

3. *f* or *p*

2. *ff* or *pp*

4. *mf* or *mp*

Which **dynamic level** is softer? Circle the correct answer.

1. *p* or *f*

3. *ff* or *f*

2. *mp* or *mf*

4. *f* or *mp*

What does each **dynamic level** mean? Write the correct letter from the second column in the blank space.

1. ____ *p*

A. Loud

2. ____ *mf*

B. Very soft

3. ____ *ff*

C. Medium loud

4. ____ *mp*

D. Medium soft

5. ____ *f*

E. Very loud

6. ____ *pp*

F. Soft

Match the Italian term with each **dynamic level**.

1. ____ *p*

A. *pianissimo*

2. ____ *mf*

B. *piano*

3. ____ *ff*

C. *mezzo piano*

4. ____ *mp*

D. *mezzo forte*

5. ____ *f*

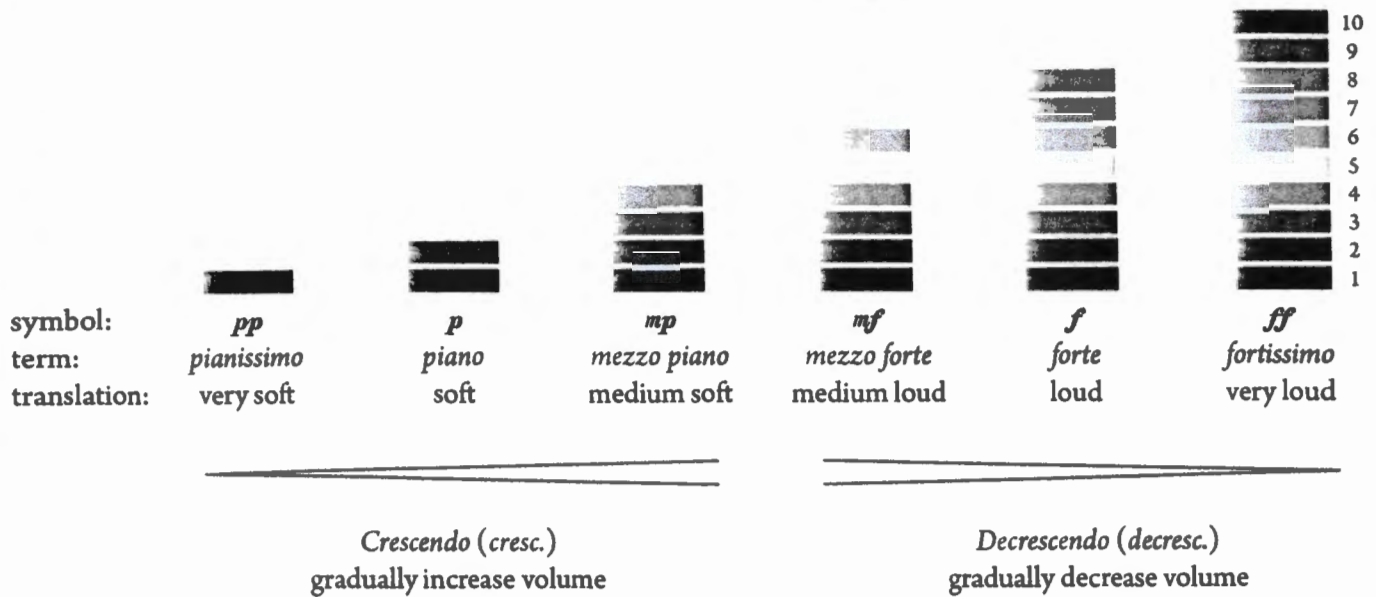
E. *forte*

6. ____ *pp*

F. *fortissimo*

Dynamics

Dynamics indicate the loudness or softness of a composition, or the volume at which music is performed.



STUDENT ASSIGNMENT

1. Fill in the letter of the translation that best matches each symbol.

____ *cresc.*
____ *mp*
____ *p*

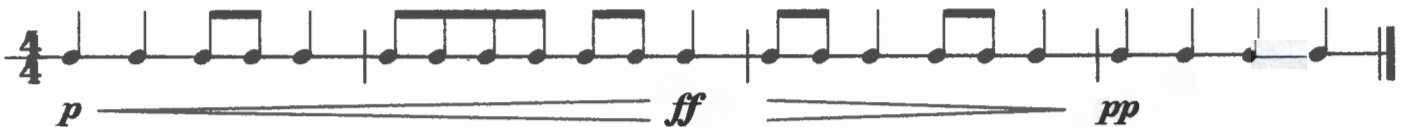
____ *ff*

____ *mf*

a. very loud
c. moderately loud
e. gradually louder
g. loud

b. moderately soft
d. soft
f. very soft
h. gradually softer

2. Clap the following rhythm. Be sure to pay attention to the dynamics.



3. Clap the following rhythm. Be sure to pay attention to the dynamics.



4. a) What do you think "issimo" means? _____

b) What do you think "mezzo" means? _____

c) What term could be used to replace all the symbols in #3 measure 4? _____

LESSON 2

More About Loud and Soft

Sometimes music gradually changes from soft to loud, or from loud to soft.

The most common **dynamic** symbols to show a change in volume look like this:

A **crescendo** (creh-SHEN-doh) sign means to gradually get louder.



A **decrescendo** (deh-creh-SHEN-doh) sign means to gradually get softer. Sometimes this sign is called a **diminuendo** (dih-min-you-EHN-doh).



Sometimes **crescendo** and **decrescendo** signs are called **wedges** or **hairpins**. But music readers usually call them **crescendo** and **decrescendo** signs.

Crescendo and **decrescendo** signs are usually placed below the **staff**, like this:



Sometimes you might see the words **crescendo**, **decrescendo**, or **diminuendo** (or their abbreviations shown below) instead of the symbols.

to gradually
get louder



= *crescendo* = *cresc.*

to gradually
get softer



= *decrescendo* = *decresc.*
or *diminuendo* or *dim.*


LESSON 2 REVIEW

More About Loud and Soft

Write the correct answer in the blank space.

1. *Decrescendo* means the same as _____

- A. *Diminuendo*
- B. *Crescendo*

2.  means _____

- A. to gradually get louder
- B. to gradually get softer

In the examples below, are the **dynamics** correct or incorrect?
Circle the correct answer.

1. 

Correct or Incorrect

2. 

Correct or Incorrect

3. 

Correct or Incorrect

How loud or soft is the music at (A) (B) (C) and (D)? Circle the correct answer.



(A) Soft or Loud

(C) Very soft or Medium soft

(B) Medium loud or Medium soft

(D) Very loud or Very soft

Dynamics







Dynamic signs tell us how loudly or softly music is to be played. The musical signs are really the first letters of words. The words are Italian, because Italian is used as the language of music.

<i>pp</i>	pianissimo	very soft
<i>p</i>	piano	soft
<i>mp</i>	mezzo piano	moderately soft
<i>m</i>	mezzo	moderately
<i>mf</i>	mezzo forte	moderately loud
<i>f</i>	forte	loud
<i>ff</i>	fortissimo	very loud

A crescendo () means to gradually get louder.

A decrescendo or diminuendo () means to gradually get softer.

Circle the sign that means the same as the word:

- | | | | | |
|----------------------|---|---|---|---|
| 1. loud | <i>f</i> | <i>mp</i> | <i>mf</i> | <i>p</i> |
| 2. mezzo forte | <i>mf</i> | <i>p</i> | <i>f</i> | <i>pp</i> |
| 3. crescendo | <i>f</i> |  | <i>p</i> | <i>mf</i> |
| 4. very soft | <i>ff</i> | <i>f</i> | <i>mp</i> | <i>pp</i> |
| 5. moderately soft | <i>f</i> | <i>ff</i> | <i>mp</i> | <i>pp</i> |
| 6. mezzo | <i>f</i> | <i>pp</i> | <i>m</i> | <i>p</i> |
| 7. diminuendo | <i>p</i> | <i>ff</i> | <i>mp</i> |  |
| 8. forte | <i>p</i> | <i>f</i> | <i>mp</i> | <i>pp</i> |
| 9. gradually louder | <i>ff</i> | <i>pp</i> |  | <i>mf</i> |
| 10. soft | <i>mp</i> | <i>pp</i> | <i>p</i> |  |
| 11. moderately loud |  | <i>mp</i> | <i>mf</i> | <i>ff</i> |
| 12. gradually softer | <i>pp</i> | <i>mp</i> | <i>f</i> |  |

Optional Activity: Each instrument has a tendency to change pitch when changing dynamic levels and changing registers. Using a strobe tuner, test your instrument's tendency to change pitch in each of the following registers using the dynamics given. Record your results.

low register-piano: _____ low register-forte: _____

high register-piano: _____ high register-forte: _____

How can you compensate for this pitch tendency when performing?

Articulations

The manner in which a note is performed is called **Articulation**. Articulation markings can indicate the style, attack, or length of a given note or notes.

Interpretation



Staccato —

perform the note short and detached
(symbol appears on the note head side)



Tenuto —

hold or stretch the note to its full value or a little longer
(symbol appears on the note head side)



Accent —

perform the note with emphasis
(symbol appears on the note head side and outside the staff)



Sforzando —

perform the note suddenly with strong accent
(symbol is always below the staff and note)



Fermata —

sustain pitch much longer than its normal rhythmic value
(symbol is always above the staff and note)

STUDENT ASSIGNMENT

1. Mark the music as indicated in each instruction below. Make sure the articulations are placed appropriately.



- Place *staccato* markings on every pitch in measure 1.
- In measure 2, mark the Fs *tenuto* and the Cs accented.
- In measure 3, mark beats 1 and 3 *staccato*. Mark 2 and 4 *tenuto*.
- Mark beat 1 of measure 4 *sforzando*. Mark beats 2, 3, and 4 *staccato*.
- In measure 5, place a *tenuto* marking on the quarter notes and a *fermata* on the half note.

2. Fill in the letter of the term that best matches each symbol.

_____ >

_____ .

a) *sforzando*

b) *tenuto*

_____ ^

_____ *sf*

c) *accent*

d) *staccato*

_____ *sfz*

_____ —

e) *fermata*

3. Circle which of the following, by definition, are articulations.

forte

half step

accent

slur

pianissimo

Tempo Markings

Tempo is a symbol indicating how fast or slow music should be played. Tempo indicates the speed of the music.



Largo
very slow

Adagio
slow

Andante
a walking tempo

Moderato
a moderate tempo

Allegro
fast

Presto
very fast

accel.

accelerando
gradually increase speed

rit. or ritard.

ritardando
gradually decrease speed

STUDENT ASSIGNMENT

1. Fill in the letter of the translation that best matches each term.

____ **Allegro**

____ **Adagio**

a) very slow

b) gradually slower

____ *accelerando*

____ **Andante**

c) gradually faster

d) fast

____ **Largo**

____ *ritardando*

e) walking tempo

f) very fast

g) moderate tempo

h) slow

2. Clap each indicated rhythm. Be sure to observe the tempo and dynamic markings.

a) **Largo**

b) **Presto**

c) **Andante**

d) **Allegro**

Dynamics, Tempo, & Articulations Review

1. Label the following word banks in the space provided with the appropriate term: Dynamics, Tempo, or Articulation.

Word Bank #1

Accelerando	Largo
Adagio	Moderato
Allegro	Presto
Andante	Ritardando


Word Bank #2

Crescendo	Mezzo Forte
Decrescendo	Mezzo Piano
Forte	Pianissimo
Fortissimo	Piano





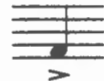

Word Bank #3

Accent
Fermata
Sforzando
Staccato
Tenuto

2. Using the appropriate term from the word banks above, label each symbol.

- a)  _____
- b) *mp* _____
- c) *pp* _____
- d)  _____
- e) *f* _____
- f) *mf* _____

3. Using the appropriate term from the word banks above, label each symbol.

- a)  _____
- b)  _____
- c)  _____
- d)  _____
- e)  _____
- f)  _____

4. Place the following terms in order from slowest to fastest:

Moderato Presto Adagio Allegro Largo Andante

5. Place the following symbols in order from softest to loudest:

f, p, mf, ff, mp, pp _____, _____, _____, _____, _____, _____

6. In your own words: How would you perform the following markings?

- a) *ritardando* _____
- b) *staccato* _____
- c) *crescendo* _____
- d) *fermata* _____
- e) *accelerando* _____
- f) *accent* _____