

THEORY LEGENDS

• The Magical Music Shop •



Level 3A Answer Key

LAUREN McEWEN

illustrated by Laura Acosta



Theory Legends Workbooks YouTube Channel

Copyright ©2025 by Lauren McEwen

All rights reserved. No part of this book may be reproduced, transmitted, or distributed in any form or by any means, including photocopying, without the prior written permission of the author or publisher, except as permitted by US copyright law. For permission requests, please contact the author at theorylegendsworkbooks@gmail.com.

Illustrated by Laura Acosta

Clipart by Людмила Троценко, Evgeny, and zhenmei, via stock.adobe.com

All scores are original compositions or excerpts from compositions within the public domain.

First Edition

Published by Theory Legends Publishing

Note for Teachers

Welcome to Theory Legends! This is the answer key for the Level 3A workbook. Not every page is included—only those with practice problems. Page numbers are listed at the top.

A Note on Music Theory

Music theory is a vast, ever-evolving subject that spans different cultures, time periods, and personal experiences. There are no absolute rules—after all, it's theory, not fact. That being said, this book follows common naming conventions used in my region. Feel free to adjust terminology to fit your experience. For example, this book uses modern capitalization rules for scales and chords, where all letter names are capitalized, though some musicians prefer to use uppercase and lowercase to indicate chord/scale quality. When multiple terms or spellings are widely used (e.g., *barline* vs. *bar line*, *stoffs* vs. *staves*, *pentascale* vs. *pentachord*), I've tried to reference both. For consistency, I've chosen one version throughout the book, but in testing situations, teachers should allow for variations based on students' musical backgrounds.

How to Use This Workbook

This workbook is designed for a 10-week session for fast-working students. However, teachers can break each challenge into smaller assignments, especially for younger students, and use it across a semester.

The “Intro” checklist is meant to help with level placement. After briefly discussing each item with students, teachers can fill in any knowledge gaps, or decide to move levels. You can also use it as an opportunity to celebrate everything the student has already learned, helping them start with confidence. (Items with asterisks are reviewed in the book, so reassure students if they don't feel confident yet about those concepts.)

The story book pages introduce slightly more advanced or in-depth challenges to encourage creative thinking and application. If students find them too difficult, they can be skipped without affecting overall progress.

The “Let's Listen!” sections use videos from the Theory Legends YouTube channel, however the following page outlines the concepts covered in this level and gives suggestions on how to create your own examples or activities. The QR code takes students to the general YouTube channel page, so students will need to choose “playlists” and then click on the playlist for their particular level.

Incorporating theory games or apps into lessons can help students continue to master skills and review previous concepts. I recommend websites such as Vibrant Music Teaching, Teach Piano Today, and Piano Box Games, for a wide variety of supplemental games and activities.

The practice test helps teachers assess how well students have absorbed the material and what they can recall without assistance. A suggested 100-point grading scale is included, but the test can also be used as an ungraded self-assessment to identify areas for further practice.

The test can also serve as a placement tool for transfer students or to determine whether a student is ready to move to the next level. Levels 1, 2, and 3, are each split into Parts A and B to allow for careful reinforcement and gradual learning. However, students may skip levels if their teacher determines they are ready.

Enjoy creating your own THEORY LEGENDS!



Listening Activities:

In this level, students should be able to do the following:

1. 3/4 vs 4/4

- Practice listening to different pieces of music (popular and classical) and tapping beats.
- Focus on how to feel the downbeats—typically the strongest beats in a measure. Count from one downbeat to the next.
- It can be helpful to march to the beat and discuss whether the rhythm feels symmetrical (4/4) or asymmetrical (3/4).

2. Recognize Major and Perfect Intervals by Ear (2nds-8ves)

There are many ways to teach interval recognition, but most involve singing or humming intervals as well as listening to them. Here are some tips:

- **Boost confidence:** Sing along with shy students or encourage them to whistle.
- **Use familiar songs:** You can sing using sol-fa or link intervals to songs students know (see the workbook for examples).
- **Apps and websites:** Encourage students to use resources like Functional Ear Trainer, Complete Ear Trainer, or musictheory.net. Show them how to adjust settings to their level.
- **Key-based practice:** Present intervals within the context of a key, linking them to specific scale degrees or relative to tonic. For instance, a major 2nd is found between the first two scale degrees.
- **Educated guessing:** If a student is frustrated, help them narrow their options by asking questions and talking through the answers: Is the interval large or small? Is it dissonant or consonant? Is it major (“happy”) or perfect (“hollow”)? Discuss the different answers and show examples of each.

3. Major Triad vs. Minor Triad vs. Tone Cluster

- Play chords in root position, both broken and blocked, in different registers.
- If students have trouble identifying the quality of the chord, try playing the corresponding pentascale, or have them sing or hum along. Songs like the “Star-Spangled Banner” or “Some Nights” by fun (at the part “Some nights I stay up”) use an ascending major triad, while “Drunken Sailor” or “Nine Hundred Miles” uses minor triads.
- For more at home practice, use online resources like the ear training section at www.musictheory.net.

4. Add Missing Notes to a Rhythmic Dictation

Practice recognizing rhythmic patterns:

- Write short patterns (1–4 measures) on flashcards or a whiteboard, leaving one note out.
- Count a measure before you start, then clap or play the rhythms, asking students to add the missing note.
- If students struggle, encourage them to write the count below each note before starting and tap along with their pencil on top of each note. They should continue tapping until they reach the end, even when they get to the missing note. Afterward, have them quickly write in the missing notes, and then listen to the measures again, checking to see if their answer was correct.

5. Determine Whether the Melody You Hear Matches the Written Melody

This activity is similar to rhythm practice but focuses on melodic patterns:

- Write 1–2 measures on a whiteboard or paper staff, starting with simple steps and repeated notes.
- Encourage students to study the intervals before they begin and to pay close attention to repeating notes, even when they don’t appear sequentially.
- Start with obvious differences and then gradually introduce more subtle variations.
- Encourage students to identify exactly what went wrong, rather than simply guessing “correct” or “incorrect.”
- Take time to sing, hum, or whistle both the correct and incorrect versions of the melody with the students.

Building confidence in ear training takes time, so encourage students to practice a little each week. Don’t wait until week 10 to start—consistency is key! You can use the ear training examples given on the Theory Legends YouTube channel, or you can also create your own questions to suit your students’ needs. If you introduce a bit of ear training in each lesson, they will feel confident and ready by the time they reach Challenge 10.

How to Draw a Stem

Practice Drawing Stems

Draw stems **up** on the following notes:



Draw stems **down** on the following notes:



Decide whether each stem should point **up** or **down** and draw them correctly:



Unscramble the following terms:

Stem

TMES

Beam

MABE

Notehead

ENTODAHE

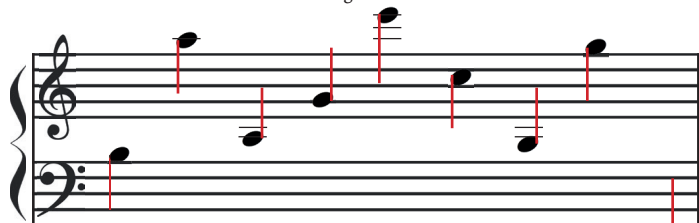


Cross out the incorrect notes below:



Ledger Line Review

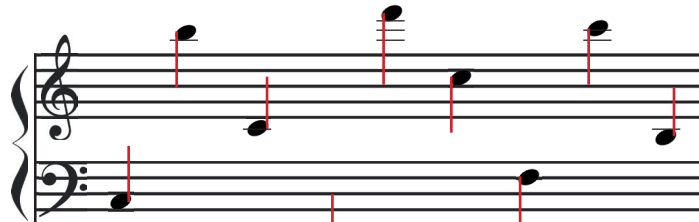
Write in the letter names of the following notes. Add stems to each note.



B A A G E C G G F



E E D D A F G B E

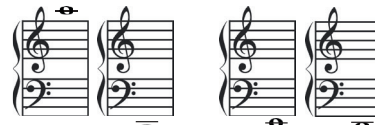


C B C D F C F C B

Fill in the missing note names to decode the book titles:



M A gi C On A Budg Et



1001 W A Cky M Elo Dies



Potions F or Pr E lu D Es

Adding Dots to Notes

A dot after a note increases the length of the note by half of the note's original value. For example, a dotted half note:

This note equals 2 beats + • Half of that is 1 beat = A dotted half note lasts for 3 beats

We can add a dot to any note and follow the same rule.
Fill in the following chart:

This note equals 1 beats + • Half of that is 1/2 beat = A dotted quarter note lasts for 1 1/2 beats

This note equals 4 beats + • Half of that is 2 beats = A dotted whole note lasts for 6 beats

Practice Dots

$\frac{4}{4}$ + =

$\frac{3}{4}$ + =

$\frac{2}{4}$ + =

$\frac{5}{4}$ + =

C + =

$\frac{3}{4}$ + =

Triplets

Fill in the missing beats for the measures below:

$\frac{4}{4}$ |

Rhythm Math

Write = or \neq to solve each musical equation below. Assume that each example is in 4/4 time.

Quick Review of Time Signatures

p. 16



The top number shows us **3 beats in a measure**

The bottom number shows us **quarter note = 1 beat**



The top number shows us there are **6 beats in each measure.**

The bottom number shows us an **eighth note gets one beat.**

Finish the time signatures below:

Count the number of eighth note beats in each measure and fill in the correct top number of the time signature.



Counting in Compound

p. 17

On the chart below, fill in the number of beats of each note or rest in these two time signatures:

	$\frac{4}{4}$ Quarter notes get one beat	$\frac{6}{8}$ Eighth notes get one beat
	1/2	1
	1	2
	1 1/2	3
	2	Not used in $\frac{6}{8}$ time because everything is grouped in sets of 3.
	3	6
	4	6
	4	Not used in $\frac{6}{8}$ time because it is longer than a full measure.

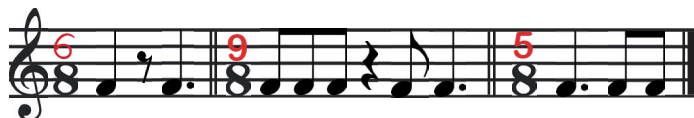
p. 18

Rhythm Practice

Write the **counts** under each note or rest. (Double check the time signatures!)



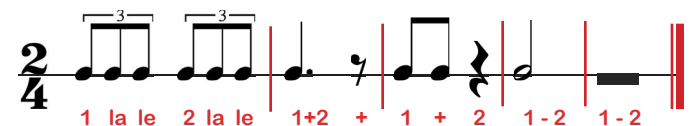
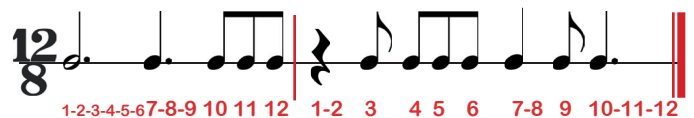
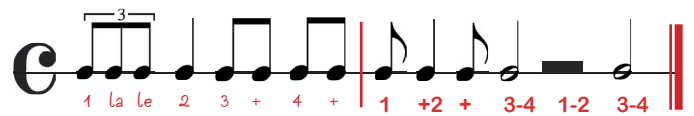
Fill in the **correct top number** of each time signature according to how many beats are in each measure. Pay attention to the bottom number of the time signature!



Measure Time

p. 19

Write in the **counts** below each note or rest and add the missing **bar lines** to the rhythms below to create equal-length measures. Don't forget to draw an **ending bar**!



Let's Listen!

Hearing Meter

Listen to each melodic excerpt and choose the most appropriate time signature.

- | | |
|-----------------------------------|-----------------------------------|
| 1. $\frac{3}{4}$ OR $\frac{4}{4}$ | 2. $\frac{3}{4}$ OR $\frac{4}{4}$ |
| 3. $\frac{3}{4}$ OR $\frac{4}{4}$ | 4. $\frac{3}{4}$ OR $\frac{4}{4}$ |
| 5. $\frac{3}{4}$ OR $\frac{4}{4}$ | 6. $\frac{3}{4}$ OR $\frac{4}{4}$ |

Review Half and Whole Steps

Staff 1: C_4 to D_4 (H, check), C_4 to E_4 (H, X), C_4 to F_4 (W), C_4 to G_4 (H), C_4 to C_5 (H)

Staff 2: C_4 to C_5 (W), C_4 to D_4 (H), C_4 to E_4 (W), C_4 to F_4 (H), C_4 to G_4 (W)

Staff 3: C_4 to D_4 (H), C_4 to E_4 (W), C_4 to F_4 (H), C_4 to G_4 (H), C_4 to C_5 (W)

Musical Money

Add up the counts to discover the cost of each item.

	$\frac{4}{4}$	$\frac{1}{2}$ (2 beats)	+	$\frac{1}{2}$ (1 1/2 beats)	+	$\frac{1}{4}$ (1/2 beat)	=	<input type="text" value="4"/>
	$\frac{6}{8}$	$\frac{1}{2}$	+	$\frac{1}{4}$	+	$\frac{1}{8}$	=	<input type="text" value="11"/>
	$\frac{4}{4}$	$\frac{1}{2}$	+	$\frac{1}{4}$	+	$\frac{1}{2}$	=	<input type="text" value="10"/>
	$\frac{6}{8}$	$\frac{1}{8}$	+	$\frac{1}{4}$	+	$\frac{1}{2}$	=	<input type="text" value="10"/>
	$\frac{4}{4}$	$\frac{1}{2}$	+	$\frac{1}{4}$	+	$\frac{1}{4}$ (triple)	=	<input type="text" value="8"/>
	$\frac{6}{8}$	$\frac{1}{2}$	+	$\frac{1}{4}$	+	$\frac{1}{8}$	=	<input type="text" value="6"/>

Perfect Intervals

In short, we can create larger and smaller versions of some intervals, which we label as major and minor. 4ths, 5ths, 8ves and unisons have only one consonant version so we label those intervals as perfect. If we modify a 4th or 5th to make it dissonant, we create a tritone.

These intervals are either major (M) or perfect (P). Write a 'P' or 'M' next to each one:

- P8 P5 M6 M2 P4 M7 PUnison

Interval Chart

Intervals	Abbreviations	Half Steps
Minor 2nd	m2	1
Major 2nd	M2	2
Minor 3rd	m3	3
Major 3rd	M3	4
Perfect 4th	P4	5
Tritone	TT	6
Perfect 5th	P5	7
Minor 6th	m6	8
Major 6th	M6	9
Minor 7th	m7	10
Major 7th	M7	11
Perfect 8ve	P8	12

Let's Review

Fill in the blanks in the following sentences:

These intervals are perfect: 4th, 5th, 8ve, and unison.

These intervals can be major or minor: 2nd, 3rd, 6th, and 7th.

Between the P4 and P5 is the interval called a tritone.

Melodic intervals are played one note at a time.

Harmonic intervals are played with both notes at the same time.

Try to fill in the rest of the following chart by memory. Then double-check your work by comparing it to the previous pages.

Intervals	Half Steps
m2	1
M2	2
m3	3
M3	4
P4	5
TT	6
P5	7
m6	8
M6	9
m7	10
M7	11
P8	12

Interval Practice

M7 P4 P8 M7

Melodic

P5 M6 M2 M3

P5 M6 M3 M2

Harmonic

P8 M2 M7 P4

Let's Listen! Interval Deduction

Listen to each interval and **write the interval** you hear. Use M2, M3, P4, P5, M6, M7, or P8.

- M6
- M3
- P5
- M2
- P8
- P4
- M6
- P5
- M7
- M2

Find the Imps

How to Build a Triad:

Label each triad below with the root (letter name) and quality (major or minor):

Find the Mistakes

Study each set of major and minor triads below and look for errors. Circle the incorrect triads.

Triad Practice

Build a major and a minor triad on each pitch given. (Don't forget to use natural signs to remove sharps or flats! Every minor triad must have a natural or a flat written before the middle note.)

Let's Listen!

Chord Quiz

Listen to each example and **circle the correct chord**.
Each example will be played twice before you hear the answer!

- Major triad Minor triad Tone cluster
- Major triad Minor triad Tone cluster
- Major triad Minor triad Tone cluster
- Major triad Minor triad Tone cluster
- Major triad Minor triad Tone cluster
- Major triad Minor triad Tone cluster

The Chord Challenge

E	B \flat	C	A	D	D \sharp	E
B	G \sharp	E	F \sharp	F	D	C
B \flat	D	B	D	B	C \sharp	E
F	A	C	B	E	D	G
G \sharp	F	G	E \flat	C \sharp	C	A
A	E	C \sharp	D	A	B	D
G	D	B	C	A \flat	B \flat	G

Major Scale Practice

- Following the steps on the previous page, **add sharps or flats** to the following scales to make them major.
- Mark the half steps** with a slur.

3. Fill in the blanks:

In all major scales, the half steps are between scale degrees 3 and 4 and scale degrees 7 and 8.

Whole Tone Scales











There are many types of scales with unique patterns of half and whole steps. One of these is the **whole tone scale**, which uses only whole steps:

As you can see, there are only **seven notes** in a whole tone scale, including the repeated tonic at the end. When writing a whole tone scale on the staff, we sometimes need to skip a line or space, unlike major scales where the notes move by steps on the staff.

Add sharps or flats to the following scales to make them whole tone. Do not change the first note in each pair—only adjust the second note as needed. Double-check your work by making sure each pair is a whole step apart.

Musical Match-Up

Match the definitions on the left with the correct symbol on the right:

- A. crescendo H 
- B. 3 beats in a measure J 
- C. one beat rest in $\frac{4}{4}$ I 
- D. diminuendo A 
- E. in $\frac{3}{4}$, this equals 2 beats E 
- F. eighth note = 1 beat C 
- G. 3 beats in $\frac{6}{8}$ F 
- H. fermata G 
- I. sforzando D 
- J. 1 beat in $\frac{6}{8}$ B 

Musical Term Match

- A. dal segno D the first scale degree
- B. whole step H slow tempo
- C. crescendo G scale made up of only whole steps
- D. tonic M walking speed
- E. a tempo K medium speed
- F. tone cluster I very fast
- G. whole tone scale L two or more parts move in the same direction by the same intervals
- H. adagio A return to the sign
- I. presto F three or more adjacent notes played together
- J. allegretto J fast, but not as fast as allegro
- K. moderato C gradually louder
- L. parallel motion B A - B
- M. andante N the fifth scale degree
- N. dominant E return to the original tempo

True or False?

- A. The steps in a major scale are WWHWWWH. T
- B. A ledger line extends the length of a note. F
- C. Notes in a harmonic interval are played at the same time. T
- D. The half steps in a major scale are between scale degrees $\hat{2}$ & $\hat{3}$ and scale degrees $\hat{7}$ & $\hat{8}$. F
- E. *Presto* is faster than *allegro*. T
- F. An 8th note triplet has three beats. F
- G. *Dal segno al fine* means to go back to the beginning of the piece and play until the "fine." F
- H. Stems go up to the right of notes and down to the left. T
- I. A perfect 5th spans 5 half steps. F
- J. Major intervals are larger than minor intervals. T
- K. Perfect intervals include unisons, 3rds, 5ths, and 8ves. F
- L. *Andante* is walking speed. T
- M. A slur indicates legato articulation. T

Musical Crossword

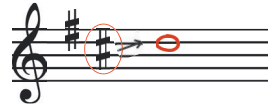
The crossword puzzle grid contains the following words:

- Across: SLUR, MODERATO, DAL SEGNO, KEY SIGNATURE, SFORZANDO, PERFECT, ADAGIO
- Down: DEGRADYNT, FERMATA, ANDANTE, TONIC, A T O

Bookworms

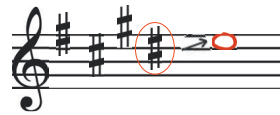
V I L Z S H C F H U C I C E Q D E G
 Q A K C A S H L C B I A N H E N Z D
 B C F H T A F U U D A D A G I O K V
 O C I H J J J O L S A D N F O Q X S
 L E N E E J C Z R G T L W Q X I Q P
 U N E O C O L N V Z I E S H K M S K
 P T H F P R E S T O A G R E A C C L
 G M U T P O R T A T O N G C G U A N
 Z A E T Q U P C O O E S D I H N V J
 J R D T E N U T O O L L H O V O O J
 F K G G O R N S K Y F I C T A L R K
 G P G P A R A L L E L M O T I O N D

Recognizing Sharp Keys



Key Signature: F# C#
 Key: D major

The last sharp is C#
 One half step up from C# is D



Key Signature: F# C# G# D#
 Key: E major

The last sharp is D#
 One half step up from D# is E



Key Signature: F# C# G# D# A#
 Key: B major

The last sharp is A#
 One half step up is B

Write the order of sharps below:

F C G D A E B

Knowing The Sharps

How do you identify the sharp key signature for major keys?

The easiest method is to find the sharp just below the letter name of the key.

A major = _____?



The sharp below A is G#

Now list the sharps in order, using the mnemonic we learned, stopping on G#.

Fat Cats Go Down Alleys Eating Bugs

A major = F# C# G#

First, list the sharps in the key signature under each key on the left. Then, draw a line connecting each key to its matching key signature on the right.

A major
 F# C# G#

G major
 F#

E major
 F# C# G# D#

D major
 F# C#

B major
 F# C# G# D# A#



Knowing the Flats

When listing the flats in the key signatures, first look at the name of the key. If the key is F major, it only has one flat (Bb). But what about the keys named after flats?

A^b major = _____?

List the flats in order, using the mnemonic we learned, stopping one flat after A^b.

B E A D Great Cats Fish

A^b major = B^b E^b A^b D^b

List the flats in the key signature under each key on the left. Then, draw a line connecting each key to its matching key signature on the right.

A^b major
 B^b E^b A^b D^b

B^b major
 B^b E^b

E^b major
 B^b E^b A^b

D^b major
 B^b E^b A^b D^b G^b

F major
 B^b



Review

Fill in the blanks to complete each sentence below:

The order of sharps in a key signature is: F C G D A E B

In a major key signature with flats, the second to last flat is the name of the key.

In a major key signature with sharps, one half step up from the last sharp is the name of the key.

This major key has no sharps or flats: C major

This major key has all 7 sharps: C# major

This major key has all 7 flats: Cb major

This major key has only 1 flat (Bb): F major

All major keys with flats except for F major have a flat in the name of the key.

Major Key Signature Practice

Write the name of each major key underneath the key signature:

D major A major

G major Bb major

B major Ab major

B major C major

Db major C# major

Fill In the Blanks

Fill in the missing information to complete the charts below:

Sharps		Flats	
C major	0 sharps or flats	C major	0 sharps or flats
G major	F#	F major	Bb
D major	F# C#	Bb major	Bb Eb
A major	F# C# G#	Eb major	Bb Eb Ab
E major	F# C# G# D#	Ab major	Bb Eb Ab Db
B major	F# C# G# D# A#	Db major	Bb Eb Ab Db Gb
F# major	F# C# G# D# A# E#	Gb major	Bb Eb Ab Db Gb Cb
C# major	F# C# G# D# A# E# B#	Cb major	Bb Eb Ab Db Gb Cb Fb

Mnemonic to help remember sharps: Fat cats go down alleys eating bugs

Mnemonic to help remember flats: BEAD great cats fish

Analysis 1

Study the four examples below. Some of them contain matching melodies in the treble clef and bass clef. Circle the matching melodies you find:

1.

2.

3.

4.

Draw a "P" in the measures that have parallel motion. Draw a "C" in the measures with contrary motion.

Analysis 2

Study the music below carefully and answer the following questions:

1. Identify the triad in the red circle (name and quality). **C major**
2. What is the harmonic interval in the blue circle (name and quality)? **M6**
3. Draw a square around a half step.
4. List the types of articulation used in this piece. **Slur (legato),**
5. What time signature would you assign this piece? **2/4**

BONUS: What type of bass pattern is found in measure 9–13? **Alberti bass**

(Bonus questions are just for fun and contain topics covered in future levels. For the answers, look at page 92.)

The First 12 Studies for Piano, Op. 125, No. 3 by Anton Diabelli

(half step is one of many acceptable answers)

Analysis 3

Study the music below very carefully and answer the following questions:

1. What are the sharps or flats in the key signature? **F# C#**
What is the key of the piece? **D major**
2. What is the time signature called? **common time**
How many beats are in each measure? **4**
3. What is the melodic interval of the two notes circled in the lower staff of the last measure (name and quality)? **P5**
4. Describe the patterns you see in the notes of both clefs? **Same notes an octave apart. Lower staff echos upper staff.**

BONUS: What does the tempo marking mean? (Try looking up the words in the glossary.)
Fast; don't rush

200 Short Two-Part Cannons, Op. 15, No. 25, by Konrad Max Kunz

Analysis 4

Study the music below very carefully and answer the following questions:

1. What are the sharps or flats in the key signature? **Bb Eb**
What is the key of the piece? **Bb major**
2. Is the meter of this piece duple, triple, or quadruple? **duple**
3. What is the blue circled interval in the bass clef between the last note of measure 12 and the first note of measure 13 (number and quality)? **M7**
4. What is the red circled triad in measure 20 (name and quality)? **F major**
5. What is the green circled interval in measure 9–10 (name and quality)? **P4**

BONUS: What is the name of the triad in measure 4? **Bb major (inverted)**

24 Short and Easy Pieces, Op. 1, No. 23 by Alexander Reinagle

5. Rhythmic Dictation

Listen to the complete rhythmic example and then draw the missing notes or rests.

Practice Test 3A

12 pts (1/2 pt per note, 1/2 pt per stem)

1. Write in the **letter names** of the notes and **add a stem** to each note.

2. Match the musical **terms** with the correct **symbol**.

5 pts
(1/2 each)

- | | | |
|--------------------------|---|--|
| A. sforzando | I | |
| B. 6 beats in a measure | J | |
| C. 1 beat rest in 2/4 | A | |
| D. diminuendo | F | |
| E. 2 beat note in 8/8 | C | |
| F. quarter note = 1 beat | H | |
| G. 3 beat note in 8/8 | G | |
| H. fermata | B | |
| I. crescendo | D | |
| J. 1/2 beat note in 4/4 | E | |

p. 85 7. Circle all the rhythmic patterns that **equal one quarter note**.

3 pts

8. Write in the **counts** and add the missing **bar lines**, including the **ending bar**.

9 pts (1 per measure, 1/2 per bar line)

9. Add **sharps or flats** to make the first scale major and the second scale whole tone.

E major

4 pts (2 each)

Whole tone

2 pts

10. In all **major** scales, the **half steps** are between scale degrees **3** and **4** and scale degrees **7** and **8**.

11. Write the **sharps** in the correct order of a key signature:

2 pts **F C G D A E B**

3. Build a **major and minor triad** starting on each given note.

8 pts

4. Write a major or perfect **interval** above the given note. Make the first three **melodic** and the next three **harmonic**.

6 pts

M6 M2 P4 M3 P5 M7

5. Write a **whole (W)** or **half (H)** step above the given notes.

6 pts

H W W H H W

6. Match the **terms** on the left with the correct **definitions** on the right.

5 pts
(1/2 each)

- | | | |
|-----------------|---|------------------------------------------------|
| A. a tempo | J | gradually slow down |
| B. tone cluster | A | return to the original tempo |
| C. sforzando | I | a rhythm where 3 notes fit into the space of 2 |
| D. adagio | H | gradually grow softer |
| E. tenuto | C | a sudden, strong accent |
| F. portato | E | a symbol meaning to hold a note its full value |
| G. dal segno | F | almost legato; slightly detached |
| H. diminuendo | G | return to the sign |
| I. triplet | D | a slow tempo |
| J. ritardando | B | three or more adjacent notes played together |

12. Identify the following **major key signatures**:

A major Db major F major B major

4 pts

13. Look at the music below and answer the following questions.

(2 for A, 2 for D, 4 for F)

- What sharps or flats are in the key signature? **Bb** What is the key of the piece? **F major**
- Identify the first triad in the treble clef of measure 2 (name and quality). **F major**
- Identify the first triad in the treble clef of measure 6 (name and quality)? **G minor**
- What is the melodic interval circled in measure 2? **M3** In measure 5? **P4**
- What is the harmonic interval in the base clef of measure 4? **P8**
- List four dynamic marks in this piece. **piano, forte, crescendo, diminuendo**
- What is the name of the first note in the bass clef of measure 5? **G**

