

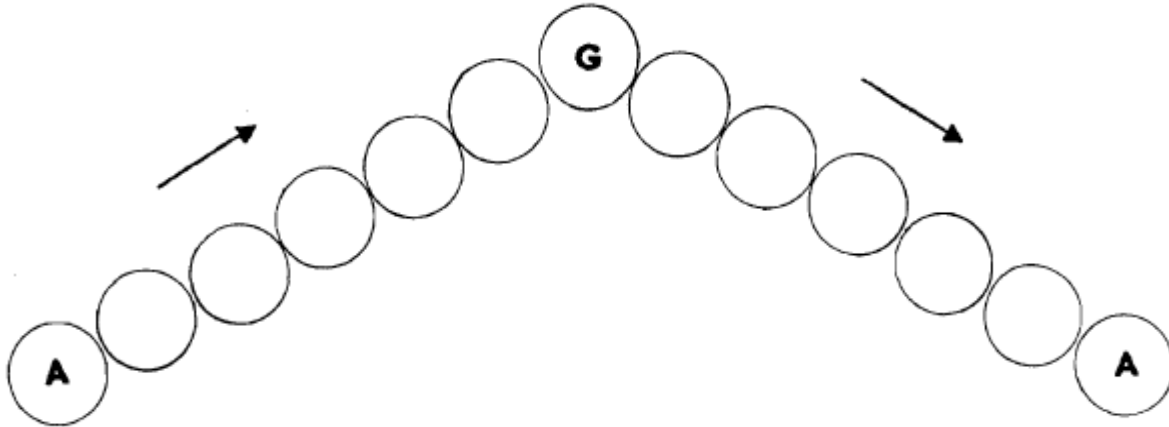
THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Prep A Practice 2 Piano

Page 1 of 2 Score : _____
100

1. Fill in the music alphabet going up and down. (10x2pts=20)



2. Do these notes go **up**, **down**, or stay the **same**? Circle one answer. (4x5pts=20)



up
down
same



up
down
same



up
down
same

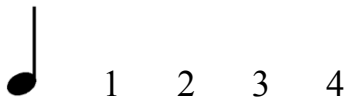
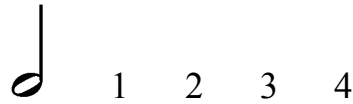
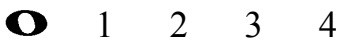


up
down
same

THEORY PRACTICE #2 (PIANO)

3. Circle the counts that each note or rest gets.

(5x6pts=30)



4. On the keyboard below, draw an arrow to show which way the sound goes **down** or **lower**.
(→ or ←)

(6)



5. Find and label all the **D** keys.

(4x6pts=24)



THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Prep B Practice 2 Piano

Page 1 of 2 Score : _____

100

1. Are the following notes moving by steps or skips? (3x5pts=15)
Circle one answer.



steps

skips



steps

skips



steps

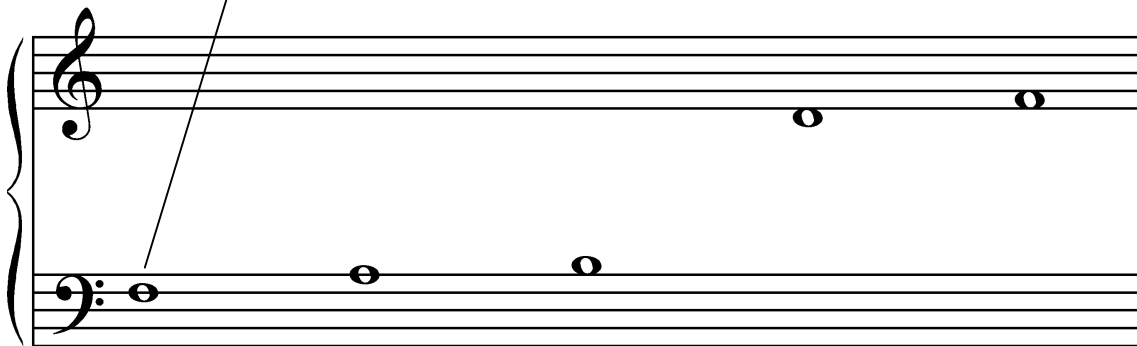
skips

2. Name these notes and draw lines to connect them to the correct keys on the keyboard. (8x5pts=40)



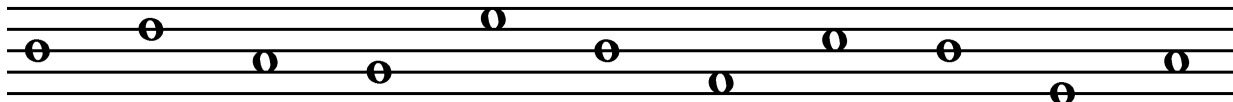
Ex.

↑
Middle C



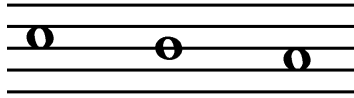
Ex. F _____

3. Find and circle the SPACE notes. (5x5pts=25)

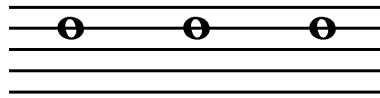


THEORY PRACTICE #2 (PIANO)

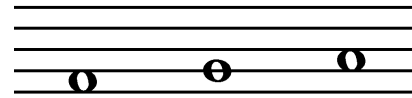
4. Do these three notes go **up**, **down**, or stay the **same**? (3x5pts=15)
Circle one answer.



up
down
same



up
down
same



up
down
same

5. What does $\frac{4}{4}$ mean? (5)
Circle one answer.

a. 4 beats in a measure

b. 3 beats in a measure

THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 1 Practice 2 Piano

Page 1 of 2

Score : _____

100

1. Draw bar lines so that each measure has the correct number of beats. (5x3pts=15)



2. Write the time signature that matches the number of beats per measure. (4)

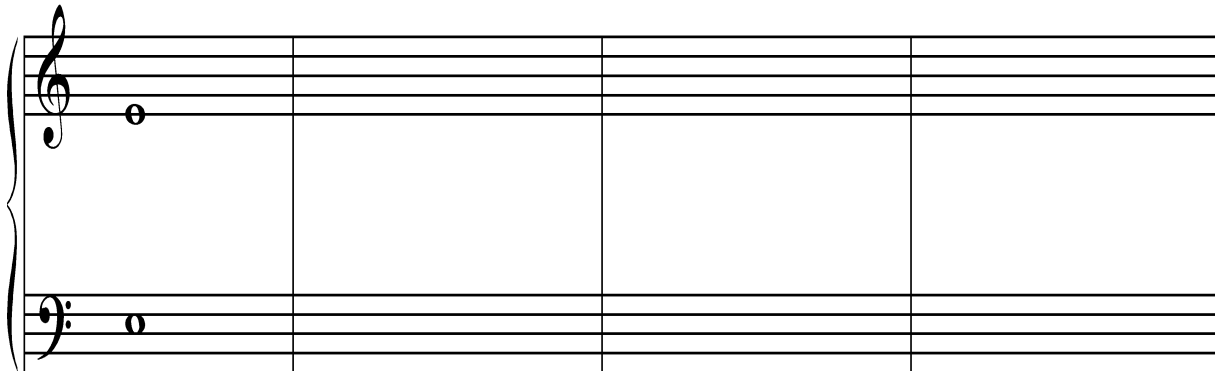
Choose $\frac{3}{4}$ or $\frac{4}{4}$.



3. How many beats or counts do the following notes or rests get in $\frac{4}{4}$? (3x3pts=9)



4. Draw notes on both staves to match letters below. (6x3pts=18)
Use whole notes.



Ex. E

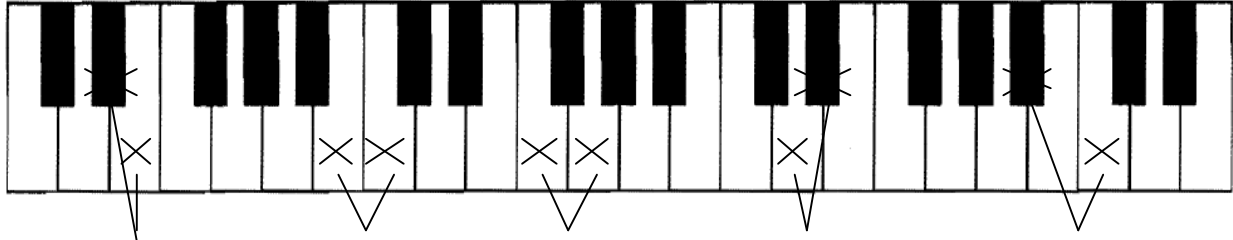
B

G

D

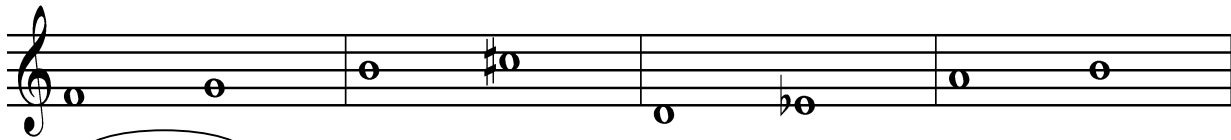
THEORY PRACTICE #2 (PIANO)

5. Are the intervals below a whole step or a half step? (4x3pts=12)
Circle one answer.



Ex. Whole step Whole step Whole step Whole step Whole step
 Half step Half step Half step Half step Half step

6. Are the intervals below a whole step or a half step? (3x4pts=12)
Circle one answer.

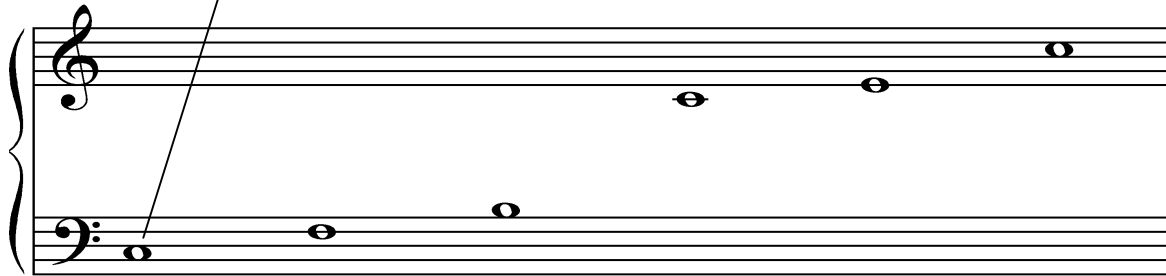


Ex. Whole step Whole step Whole step Whole step
 Half step Half step Half step Half step

7. Name these notes and draw lines to connect them to the correct keys on the keyboard. (10x3pts=30)



Ex. ↑
Middle C



Ex. C _____ _____ _____ _____ _____

THEORY PRACTICE #2 (PIANO)

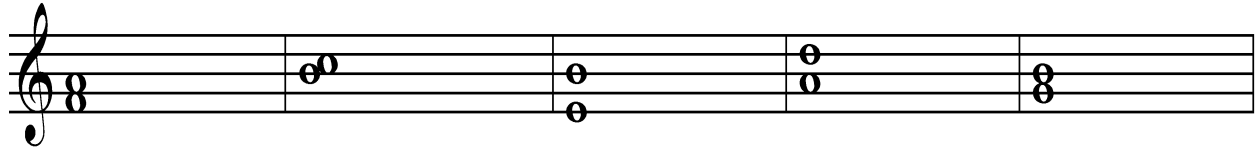
CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 2 Practice 2 Piano

Page 1 of 2 Score : _____

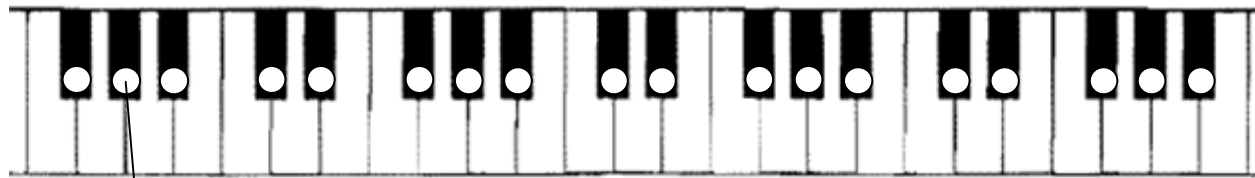
100

1. Label the intervals. (2nd, 3rd, 4th, 5th) (4x4pts=16)



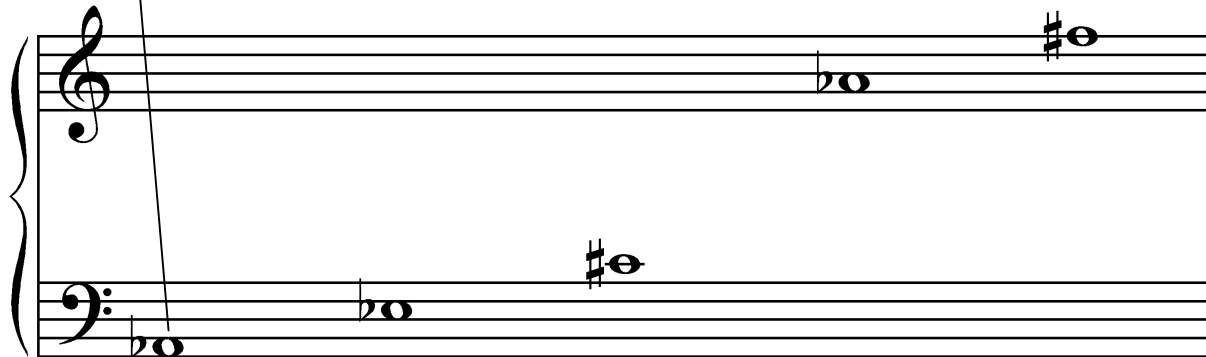
Ex. 3rd _____

2. Name these notes and draw lines to connect them to the correct keys on the keyboard. (8x4pts=32)



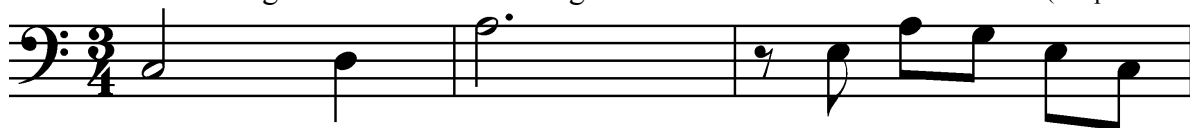
Ex.

↑
Middle C



Ex. Ab _____

3. Write in the counting on the line below using 1+2+3+... for each measure. (3x3pts each m.=9)

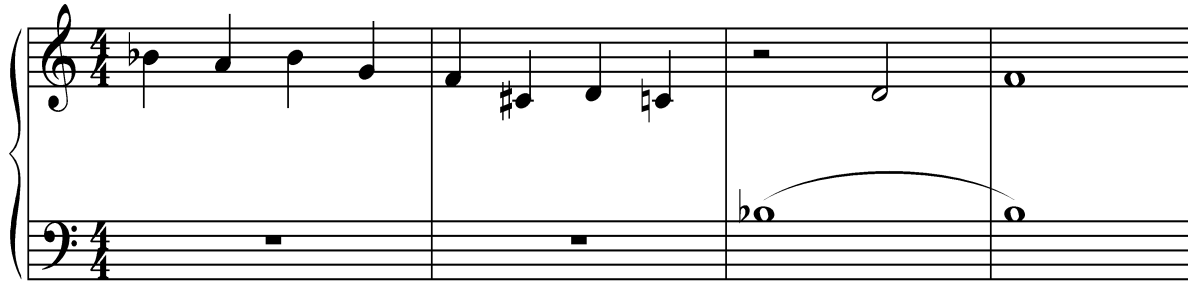


THEORY PRACTICE #2 (PIANO)

4. Draw bar lines so that each measure has the correct number of beats. (4x3pts=12)



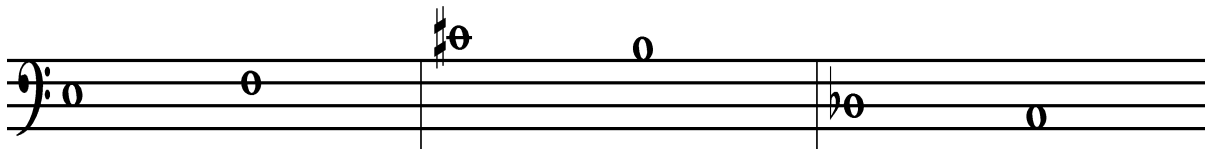
5. Circle all the notes that are played as sharps or flats. Keep in mind the 'rules about accidentals.' (5x3pts=15)



6. Write the time signature that matches the number of beats per measure. (4)



7. Are the intervals below a whole step or a half step? Circle one answer. (3x4pts=12)



Whole step

Whole step

Whole step

Half step

Half step

Half step

THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 3 Practice 2 Piano

Page 1 of 2 Score : _____

100

1. Label the intervals. (2nd, 3rd, 4th, 5th, 6th, 7th, octave) (4x3pts=12)

2. Draw the relative minor triad of the following major chords. (3x3pts=9)

3. Circle all the notes that are played as sharps or flats. (5x2pts=10)
Keep in mind the ‘rules about accidentals.’

4. Draw bar lines so that each measure has the correct number of beats. (5x3pts=15)

5. Write the pattern on whole steps and half steps in the major scale. (4)
Use “W” for whole steps and “H” for half steps.

THEORY PRACTICE #2 (PIANO)

6. Identify these key signatures by writing in the major and relative minor key names. (4x3pts=12)
Use capital letters for major, and lower case letters for minor.



_____ major

_____ minor



_____ major

_____ minor

7. Name these notes and draw lines to connect them to the correct keys on the keyboard. (6x3pts=18)



Ex.

↑
Middle C

Ex. E

8. Name the root and quality (major/minor) of these chords. (root 4x2pts=8, quality 4x3pts=12, total 20)
Use capital letters for major, and lower case letters for minor.

Ex. CM

THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

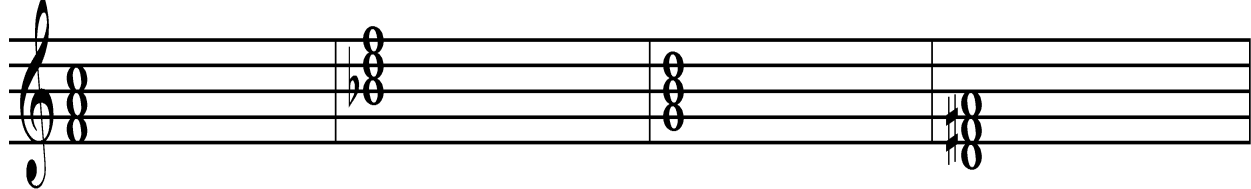
Theory Level 4 Practice 2 Piano

Page 1 of 2 Score : _____

100

1. Write the relative minor triad of the following major chords. (4x3pts=12)

↓ ↓ ↓ ↓

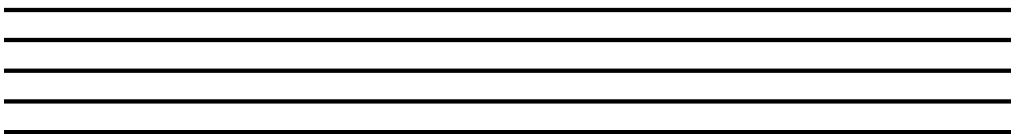


2. Draw bar lines and write in the counting. (bar line 2x3pts=6, counting 3x3pts each m.=9, total 15)

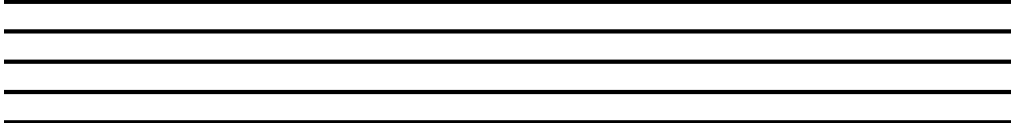


3. Draw clefs of your choice and write the following scales.
Either write key signatures, or write necessary sharps or flats in the scale.
Use whole notes. (clef 2x2pts=4, notes 2x2pts=4, key signature or accidentals 2x3pts=6, total 14)

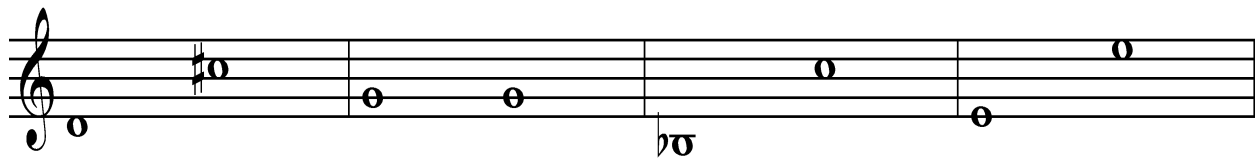
d natural minor (ascending only)



D major (ascending only)



4. Label the intervals. (unison, 2nd, 3rd, 4th, 5th, 6th, 7th, octave, 9th, 10th) (3x4pts=12)



Ex. 7th _____

THEORY PRACTICE #2 (PIANO)

5. Draw bar lines so that each measure has the correct number of beats. (2x3pts=6)



6. Identify these key signatures by writing in the major and relative minor key names. (4x3pts=12)
Use capital letters for major, and lower case letters for minor.

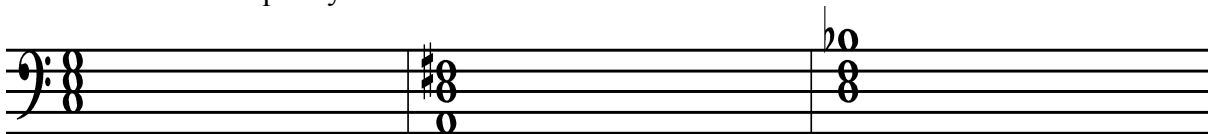


_____ major
_____ minor



_____ major
_____ minor

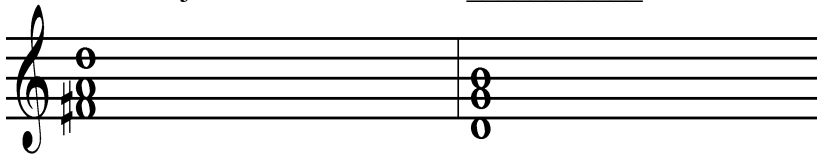
7. Identify the inversions. (inversion 4x2pts=8, root and quality 4x2pts=8, total 16)
Circle the correct answers.
Name the root and its quality.



Ex. root 1st 2nd
C major

root 1st 2nd

root 1st 2nd



root 1st 2nd

root 1st 2nd

8. Draw bar lines so that each measure has the correct number of beats.
Write in the counting using 1+2+3+... for these measures in 5/4.
(bar line 2x2pts=4, counting 3x3pts each m.=9, total 13)



THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 5 Practice 2 Piano

Page 1 of 2 Score : _____

100

1. Draw bar lines so that each measure has the correct number of beats. (6x3pts=18)

2. Draw clefs of your choice and write the following scales.
 Either write key signatures, or write necessary sharps or flats in the scale.
 Use whole notes. (clef 2x2pts=4, scale 2x3pts=6, key signature or accidentals 2x3pts=6, total 16)

A major
 (ascending only)

c natural minor
 (ascending only)

3. Label the intervals. Include Major or Perfect (M or P). (4x3pts=12)

Ex. M3 _____

4. Draw the sharps and flats needed to make these key signatures. (2x3pts=6)

G major

d minor

THEORY PRACTICE #2 (PIANO)

5. Identify these key signatures by writing in the major and relative minor key names. (4x3pts=12)



_____ major
_____ minor

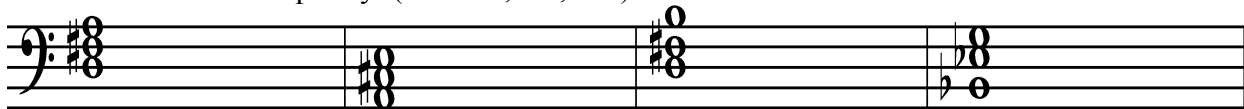


_____ major
_____ minor

6. Identify the inversions. (inversion 3x3pts=9, root & quality 3x3pts=9, total 18)

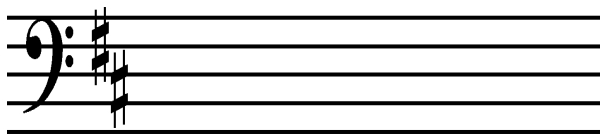
Circle the correct answers.

Name the root and its quality. (Ex. CM, am, etc.)

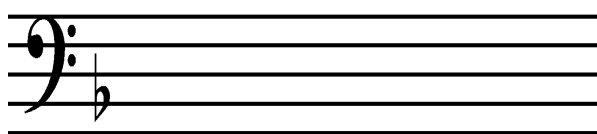


Ex. root 1st 2nd root 1st 2nd root 1st 2nd root 1st 2nd
DM _____ _____ _____

7. Write the chords of the following scale degrees in root position in the given major keys. (6x3pts=18)



I ii IV



I vi V

THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 6 Practice 2 Piano

Page 1 of 2 Score : _____

100

1. Identify these key signatures by writing in the major and relative minor key names. (6x4pts=24)



_____ major

_____ minor



_____ major

_____ minor



_____ major

_____ minor

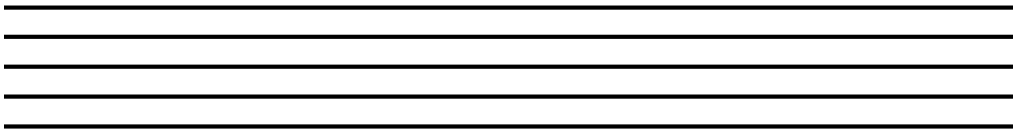
2. Draw clefs of your choice and write the following scales.

Either write key signatures, or write necessary sharps or flats in the scale.

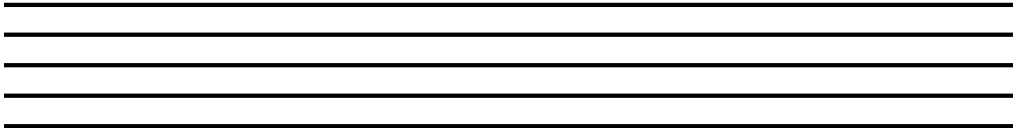
Use whole notes.

(clef 2x2pts=4, scale 2x2pts=4, key signature or accidentals 2x3pts=6, total 14)

f natural minor
(ascending only)

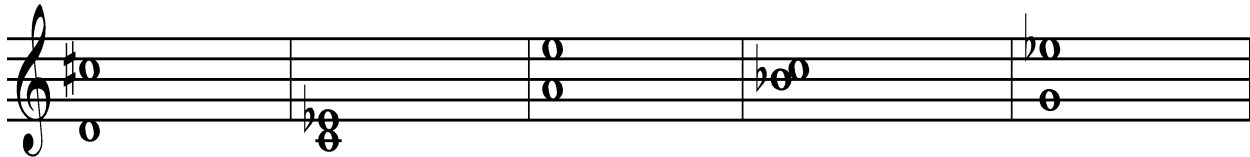


E major
(ascending only)

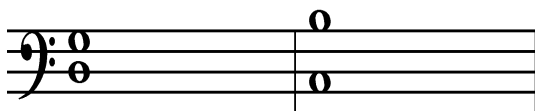


3. Label the intervals. Include Major, minor, or Perfect (M, m, P).

(6x3pts=18)



Ex. M7



THEORY PRACTICE #2 (PIANO)

4. Write the parallel minor triad of the following major chords. (4x4pts=16)

5. Draw triads to match the following Roman numerals. (3x3pts=9)
Draw accidentals if necessary.

Ex.

6. In the excerpt below, identify the key and write it at the beginning.
Analyze the chords in each box and write the Roman numerals on the lines.
(key 3pts, Roman numeral 4x4pts=16, total 19)

Morning Song by Cornelius Gurlitt

key → _____ :

THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 7 Practice 2 Piano

Page 1 of 2 Score : _____

100

1. Identify these key signatures by writing in the major and relative minor key names. (6x3pts=18)



_____ major

_____ minor



_____ major

_____ minor



_____ major

_____ minor

2. Draw clefs of your choice and write the following scales.

Either write key signatures, or write necessary sharps or flats in the scale.

Use whole notes.

(clef 3x2pts=6, notes 3x3pts=9, key signature or accidentals 3x3pts=9, total 24)

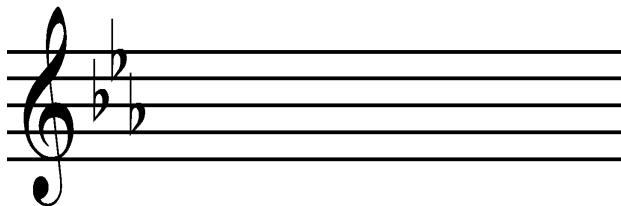
B major
(ascending only)

b flat natural minor
(ascending only)

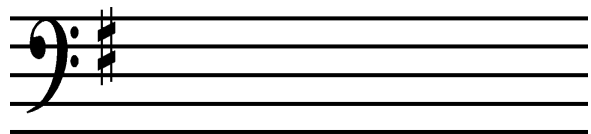
d harmonic minor
(ascending only)

3. Write the chords of the following scale degrees in root position in the given **minor keys**.

(8x3pts=24)



i iv III VI



i V VI

THEORY PRACTICE #2 (PIANO)

4. Label the intervals. (7x4pts=28)
 Include Major, minor, or Perfect, augmented, and diminished (M, m, P, aug., dim.).
 (ex. aug^{5th}, dim^{4th}, etc.)

5. Write the parallel minor triad of the following major chord. (2x3pts=6)

↓

↓

THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 8 Practice 2 Piano

Page 1 of 2 Score : _____

100

1. Transpose the following example to D major on the staff below. (2x4pts each m.=8)
 Draw in any accidentals rather than putting them in the key signature. The first note is given.

C major

D major

2. Identify the root and the quality of the following chords. (4x3pts=12)
 Use “M” for major, “m” for minor, “+” for augmented, and “°” for diminished chords.

Ex. c°

3. Write the chords of the following scale degrees in root position in the given keys. (4x3pts=12)

A major:

vii°

IV

c minor:

ii°

V

4. Identify these key signatures by writing in the major and relative minor key names. (8x3pts=24)

_____ major

_____ minor

_____ major

_____ minor

_____ major

_____ minor

_____ major

_____ minor

THEORY PRACTICE #2 (PIANO)

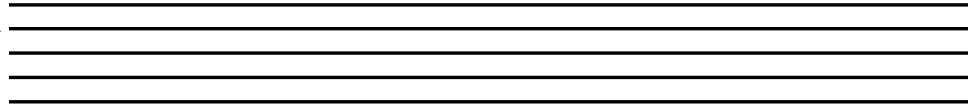
5. Draw clefs of your choice and write the following scales.

Either write key signatures, or write necessary sharps or flats in the scale.

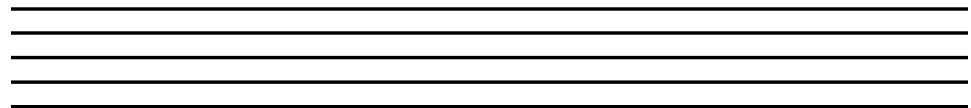
Use whole notes.

(clef 4x2pts=8, notes 4x2pts=8, key signature or accidentals 4x3pts=12, total 28)

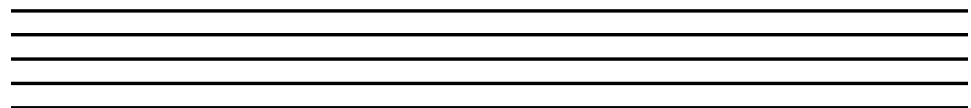
c sharp natural minor
(ascending only)



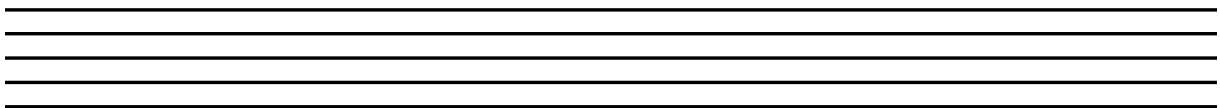
g harmonic minor
(ascending only)



G flat major
(ascending only)



e melodic minor (ascending and descending)



6. In the excerpt below, identify the key and write it at the beginning.

Analyze the chords in each box and write the Roman numerals on the lines.

(key 4pts, Roman numerals 4x3pts=12, total 16)

The Wild Rider, No.8 from *Album For The Young*, Op.68 by Robert Schumann



key _____ :



THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 9 Practice 2 Piano

Page 1 of 3 Score : _____

100

1. Identify the root and the quality of the following chords. (3x3pts=9)
 Use "M" for major, "m" for minor, "+" for augmented, and "o" for diminished chords.

Ex. E^bM _____

2. Draw clefs of your choice and write the following scales.
 Either write key signatures, or write necessary sharps or flats in the scale.
 Use whole notes. (clef 3x2pts=6, notes 3x2pts=6, key signature or accidentals 3x3pts=9, total 21)

C sharp major (ascending only)

g harmonic minor (ascending only)

d melodic minor (ascending and descending)

3. Draw triads to match the following Roman numerals and the quality symbols. (4x3pts=12)
 Draw accidentals as needed.

A major :

IV

vii^o

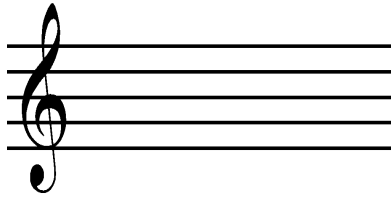
c minor :

VI

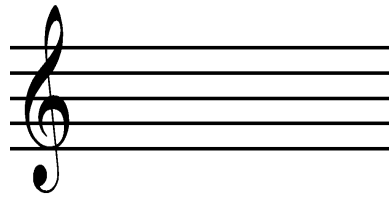
vii^o

THEORY PRACTICE #2 (PIANO)

4. Draw seven sharps and seven flats in the order that they would appear in the key signature. (2x3pts=6)

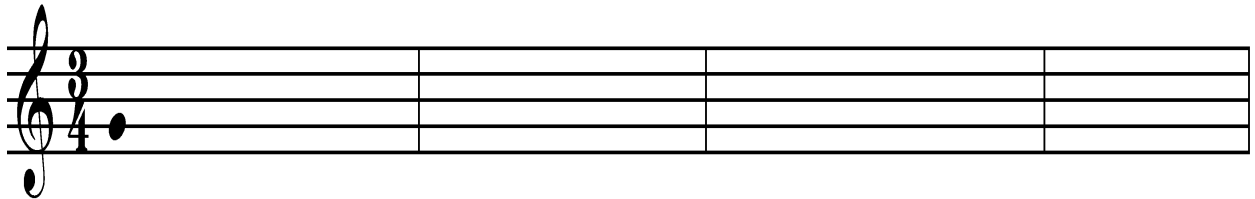


sharps

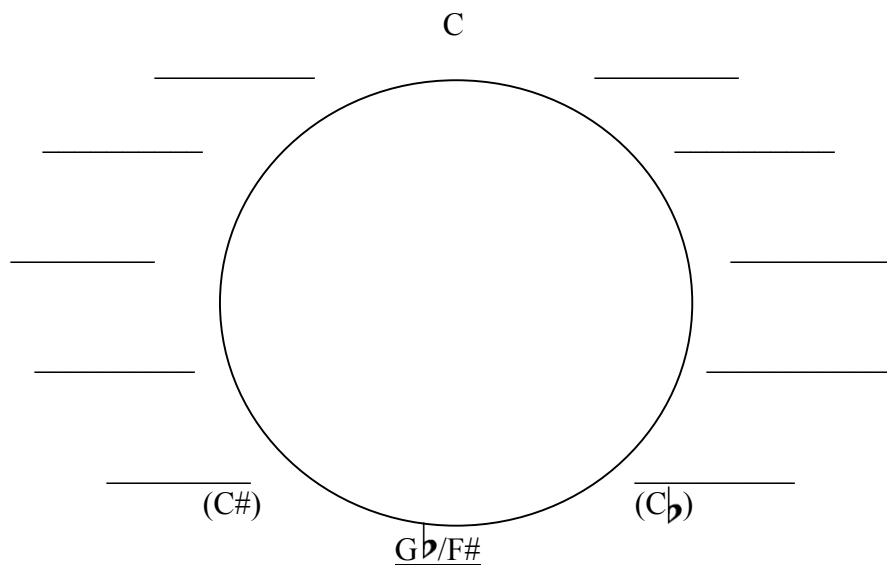


flats

5. Transpose the following example in C major to G major on the staff below. (4x2pts=each m.=8)
Draw in any accidentals. The first note is given.

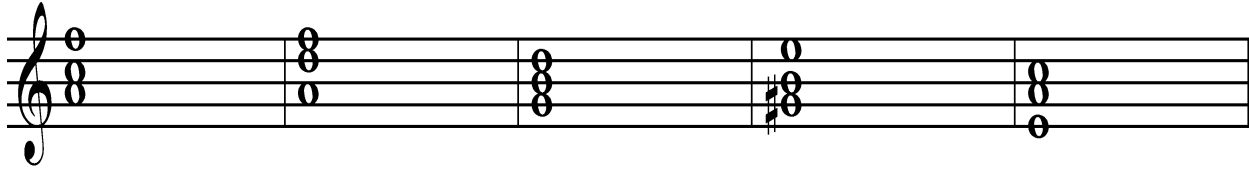


6. Complete the circle of fifths. Write the major key names, not the sharps and flats. (10x2pts=20)



THEORY PRACTICE #2 (PIANO)

7. Identify the type of inversion of the following chords by using “root, ⁶, ⁶, ₄.” (4x3pts=12)



Ex. 6 _____ _____ _____ _____

8. In the excerpt below, identify the key and write it at the beginning. (4x3pts=12)
Analyze the chords at measure 1, 2, and 3, and write the Roman numerals on the lines.

Waltz Noble, D.969, No. 11 by Franz Schubert



key → _____ : _____ _____

THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 10 Practice 2 Piano

Page 1 of 3 Score : _____

100

1. Identify the type of inversion of the following chords by using “root, ⁶, ⁶, ⁴.” (5x3pts=15)

The musical staff shows six chords in G major: G4, G2, G3, G1, G5, and G6.

Ex. ⁶₄ _____

2. In the following two excerpts, identify the key and write at the beginning. (8x3pts=24)
 Analyze the chords in each box and write the Roman numerals on the lines.
 For inverted chords, make sure to add the figured bass symbols to the Roman numerals.

A. Chorale, No.4 from *Album For The Young*, Op.68 by Robert Schumann

The score shows a piano accompaniment for a chorale in G major. The key signature has one sharp (F#). The music consists of two staves with various chords and intervals. The first few measures are boxed for analysis.

key _____ :

B. The Wagtail, Op.100, No.11 by Johann Friedrich Burgmüller

The score shows a piano piece in G major. The key signature has one sharp (F#). The music consists of two staves. The first few measures are boxed for analysis. The word 'p leggiero' is written in the first measure.

key _____ :

THEORY PRACTICE #2 (PIANO)

3. Identify the following modal scales. (2x4pts=8)
 Choose from: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian.

4. Write the Roman numerals under each measure. (9x3pts= 27)
 Identify the type of cadence.
 Choose from: “AC”(authentic cadence), “PC”(plagal cadence), “DC”(deceptive cadence), “HC”(half cadence).

cadence
↓

cadence
↓

C : _____

C : _____

cadence
↓

C : _____

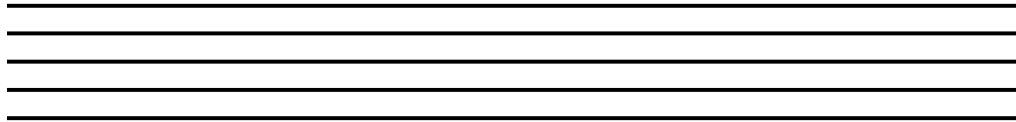
5. Identify the quality of the following seventh chords. (4x3pts=12)
 Use M7, Mm7, m7, °7, and °7.

Ex. M7 _____ _____ _____ _____

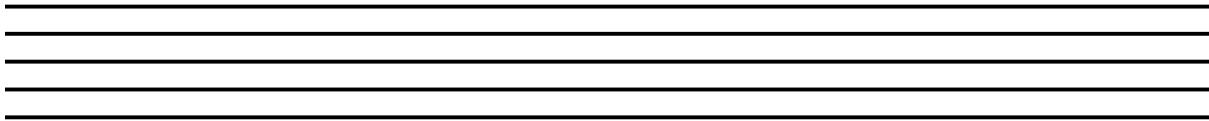
THEORY PRACTICE #2 (PIANO)

6. Draw clefs of your choice and write the following scales.
Either write key signatures, or write necessary sharps or flats in the scale.
Use whole notes. (clef 2x2pts=4, notes 2x2pts=4, key signature or accidentals 2x3pts=6, total 14)

F sharp major
(ascending only)



f sharp melodic minor (ascending and descending)



THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 11 Practice 2 Piano

Page 1 of 3 Score : _____

100

1. Find non-chord tones and circle them. (8x3pts=24)
Sincerity, Op.100, No.1 by Johann Friedrich Burgmüller

2. Draw a clef of your choice and write the following scale, adding necessary sharps or flats. (3)
 Use whole notes.

F Ionian

3. Re-write the following inverted seventh chords in root position. (8x2pts=16)
 Identify the quality.
 Use M7, Mm7, m7, °7, and °7.

Ex. m7 _____ _____ _____ _____

4. Identify the root and the inversions of each seventh chord. (root 4x2pts=8, inversion 4x3pts=12, total 20)
 For the inversions, answer with ^{7 6 4 4}/_{5 3 2}.

root Ex. A _____ _____ _____ _____
 inversion Ex. 2 _____ _____ _____ _____

THEORY PRACTICE #2 (PIANO)

5. Identify the type of cadence. (3x3pts=9)

Choose from: “AC”(authentic cadence), “PC”(plagal cadence), “DC”(deceptive cadence), “HC”half cadence).

A.

Spiritoso from Sonatina, Op.36, No.3 by Muzio Clementi

The musical score consists of three systems of piano music. Each system has a treble and bass clef staff. The first system starts with a forte (f) dynamic marking. The second system begins with a mezzo-forte (mf) dynamic marking. The third system continues the piece. The music is in 4/4 time and features various fingerings and articulations. A box highlights the final measure of the third system, which ends with a half note G4 in the treble clef and a half note G3 in the bass clef, with a fermata over the G4 note.

B.

First movement from Sonata, Op.13 “Pathétique” by Ludwig van Beethoven

The musical score shows the first movement of Beethoven's Sonata Op. 13, "Pathétique". It is in 3/2 time and begins with a fortissimo (ff) dynamic marking. The score is in C minor. A box highlights the final measure of the first system, which ends with a half note G2 in the bass clef and a half note G3 in the treble clef, with a fermata over the G3 note.

c minor:

THEORY PRACTICE #2 (PIANO)

6. In the following two excerpts, identify the key and write at the beginning.
Analyze the chords with the Roman numerals. (key 2x2pts=4, analysis 8x3pts=24, total 28)
For inverted chords, make sure to add the figured bass symbols to the Roman numerals.
There are some secondary dominant chords.

A. Finale from Sonata, Hob.XVI/35 by Joseph Haydn

Allegro.



key _____ : _____

B. The Knight Errant, Op.100, No.25 by Johann Friedrich Burgmüller



C: _____

C. Andante favori, WoO57 by Ludwig van Beethoven



key _____ : _____

THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 12 Practice 2 Piano

Page 1 of 3 Score : _____

100

1. Choose the correct answers from A~E in the music example. (4x4pts=16)

Neighboring tone (n) _____

Passing tone (p) _____

Suspension (s) _____

Appoggiatura (app) _____

2. Identify the type of modulation in each excerpt. (names 2x4pts=8, key 4x4pts=16, total 24)

Choose from: common-chord modulation, monophonic modulation, direct modulation.

In the scores, write the starting key at the beginning and then write the new key at the point of modulation.

- a. Answer : _____ Tempo di Menuetto from Sonata, Op.49, N0.2
by Ludwig van Beethoven

key _____:

THEORY PRACTICE #2 (PIANO)

b. Answer : _____

Rondo from Sonatina, Anh.5, No.2
by Ludwig van Beethoven

key _____:

3. Identify the inversions (7, ⁶₅, ⁴₃, ⁴₂) and quality (M, Mm, m, °, °) of the following four 7th chords, marked A, B, C, and D. (7x4pts=28)

Ave Maria, Op.100, No. 19
by Johann Friedrich Burgmüller

Rondo by Wolfgang Amadeus
Mozart

A. inversion $\frac{6}{5}$ quality _____

B. inversion _____ quality _____

C. inversion _____ quality _____

D. inversion _____ quality _____

THEORY PRACTICE #2 (PIANO)

4. In the following common-chord modulation, write the keys and Roman numerals. (6x4pts=24)

Spiritoso from Sonata, Op.36, No.1 by Muzio Clementi

key _____ :

_____ : _____

5. In the excerpt below, analyze the chords in each box and write the Roman numerals on the lines. (2x4pts=8)

No.6 from *Six Pieces For Children*, Op.72 by Felix Mendelssohn

F: _____
