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

   ![Notes](image1)
   - 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)

   ![Keyboard](image2)
   - Ex. Middle C
   - Ex. F

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

   ![Notes](image3)
4. Do these three notes go **up**, **down**, or stay the **same**? Circle one answer.

![Musical notes](image)

- up
- down
- same

(3x5pts=15)

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

- a. 4 beats in a measure
- b. 3 beats in a measure

(5)
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)

   \[ \begin{array}{cccccccccc}
   \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
   \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
   \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
   \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
   \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
   \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
   \end{array} \]

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

Choose \( \frac{3}{4} \) or \( \frac{4}{4} \).

   \[ \begin{array}{cccccccccc}
   \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
   \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
   \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
   \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
   \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
   \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
   \end{array} \]

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

   \( \cdot \)______  \( \cdot \cdot \cdot \)______  \( \cdot \cdot \cdot \cdot \)______

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

Use whole notes.

Ex.  E  B  G  D

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5. Are the intervals below a whole step or a half step? Circle one answer.

Ex. Whole step
Ex. Half step

6. Are the intervals below a whole step or a half step? Circle one answer.

Ex. Whole step
Ex. Half step

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

Ex.
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: ______

1. Label the intervals. (2\textsuperscript{nd}, 3\textsuperscript{rd}, 4\textsuperscript{th}, 5\textsuperscript{th})  

(4x4pts=16)

Ex. 3\textsuperscript{rd}  

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

Ex. Middle C  

Ex. A\textsuperscript{b}  

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

---

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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
- Half step
1. Label the intervals. (2\textsuperscript{nd}, 3\textsuperscript{rd}, 4\textsuperscript{th}, 5\textsuperscript{th}, 6\textsuperscript{th}, 7\textsuperscript{th}, octave) (4x3pts=12)

\begin{align*}
&\begin{array}{cccc}
\text{2\textsuperscript{nd}} & \text{3\textsuperscript{rd}} & \text{4\textsuperscript{th}} & \text{5\textsuperscript{th}} \\
\text{6\textsuperscript{th}} & \text{7\textsuperscript{th}} & \text{octave}
\end{array}
\end{align*}

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

\begin{align*}
\downarrow & \downarrow & \downarrow \\
& & & \\
\end{align*}

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

\begin{align*}
&\begin{array}{cccccccccccc}
\flat & \# & \flat & \# & \flat & \# & \flat & \# & \flat & \# & \flat & \# \\
& & & & & & & & & & & \\
\end{array}
\end{align*}

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

\begin{align*}
\begin{array}{cccccccccccc}
\text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} \\
& & & & & & & & & & & \\
\end{array}
\end{align*}

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

\begin{align*}
&\begin{array}{cccccccccccc}
W & W & W & W & W & W & W & W & W & W & W & W \\
& & & & & & & & & & & \\
\end{array}
\end{align*}
6. Identify these key signatures by writing in the major and relative minor key names. Use capital letters for major, and lower case letters for minor.

   ```
   \begin{tikzpicture}[scale=0.5]
   \draw[thick] (0,0) -- (0,3);
   \draw[thick] (1,0) -- (1,3);
   \draw[thick] (2,0) -- (2,3);
   \draw[thick] (3,0) -- (3,3);
   \draw[thick] (4,0) -- (4,3);
   \filldraw[black] (0,0) circle (2pt);
   \filldraw[black] (1,0) circle (2pt);
   \filldraw[black] (2,0) circle (2pt);
   \filldraw[black] (3,0) circle (2pt);
   \filldraw[black] (4,0) circle (2pt);
   \end{tikzpicture}
   ```

   ____ major
   ____ minor

   ```
   \begin{tikzpicture}[scale=0.5]
   \draw[thick] (0,0) -- (0,3);
   \draw[thick] (1,0) -- (1,3);
   \draw[thick] (2,0) -- (2,3);
   \draw[thick] (3,0) -- (3,3);
   \draw[thick] (4,0) -- (4,3);
   \filldraw[black] (0,0) circle (2pt);
   \filldraw[black] (1,0) circle (2pt);
   \filldraw[black] (2,0) circle (2pt);
   \filldraw[black] (3,0) circle (2pt);
   \filldraw[black] (4,0) circle (2pt);
   \end{tikzpicture}
   ```

   ____ major
   ____ minor

7. Name these notes and draw lines to connect them to the correct keys on the keyboard.

   Ex. Middle C

   ```
   \begin{tikzpicture}[scale=0.5]
   \draw[thick] (0,0) -- (0,3);
   \draw[thick] (1,0) -- (1,3);
   \draw[thick] (2,0) -- (2,3);
   \draw[thick] (3,0) -- (3,3);
   \draw[thick] (4,0) -- (4,3);
   \filldraw[black] (0,0) circle (2pt);
   \filldraw[black] (1,0) circle (2pt);
   \filldraw[black] (2,0) circle (2pt);
   \filldraw[black] (3,0) circle (2pt);
   \filldraw[black] (4,0) circle (2pt);
   \end{tikzpicture}
   ```

   Ex. E

8. Name the root and quality (major/minor) of these chords. Use capital letters for major, and lower case letters for minor.

   ```
   \begin{tikzpicture}[scale=0.5]
   \draw[thick] (0,0) -- (0,3);
   \draw[thick] (1,0) -- (1,3);
   \draw[thick] (2,0) -- (2,3);
   \draw[thick] (3,0) -- (3,3);
   \draw[thick] (4,0) -- (4,3);
   \filldraw[black] (0,0) circle (2pt);
   \filldraw[black] (1,0) circle (2pt);
   \filldraw[black] (2,0) circle (2pt);
   \filldraw[black] (3,0) circle (2pt);
   \filldraw[black] (4,0) circle (2pt);
   \end{tikzpicture}
   ```

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

\[ \text{Relative minor triads: } \]

\[
\begin{bmatrix}
\text{major chord} & \text{relative minor triad} \\
C & F & A & D \\
G & B & D & G \\
F & A & C & G \\
E & G & B & E
\end{bmatrix}
\]

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

\[ \text{Bar lines and counting: } \]

\[
\begin{bmatrix}
\text{bar 1} & \text{bar 2} & \text{bar 3} & \text{bar 4} & \text{bar 5} & \text{bar 6} \\
\text{count} & \text{count} & \text{count} & \text{count} & \text{count} & \text{count}
\end{bmatrix}
\]

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)

\[ \text{Scales: } \]

\[
\begin{bmatrix}
\text{D natural minor} & \text{(ascending only)} \\
\text{D major} & \text{(ascending only)}
\end{bmatrix}
\]

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

\[ \text{Ex. 7\textsuperscript{th} interval: } \]

\[
\begin{bmatrix}
\text{Interval 1} & \text{Interval 2} & \text{Interval 3} & \text{Interval 4}
\end{bmatrix}
\]

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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. Use capital letters for major, and lower case letters for minor. (4x3pts=12)

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

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)
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

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

\[
\begin{array}{c@{}c@{}c@{}c@{}c}
\text{\#} & \text{\#} & \text{\#} & \text{\#} \\
\text{\#} & \text{\#} & \text{\#} & \text{\#} \\
\text{\#} & \text{\#} & \text{\#} & \text{\#} \\
\text{\#} & \text{\#} & \text{\#} & \text{\#} \\
\end{array}
\]

\[
\begin{array}{c@{}c@{}c@{}c@{}c}
\text{major} & \text{major} \\
\text{minor} & \text{minor} \\
\end{array}
\]

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.)

\[
\begin{array}{cccc}
\text{root} & 1^{\text{st}} & 2^{\text{nd}} & \text{root} \\
\text{DM} & \text{---} & \text{---} & \text{---} \\
\end{array}
\]

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

\[
\begin{array}{cccc}
\text{I} & \text{ii} & \text{IV} \\
\text{I} & \text{vi} & \text{V} \\
\end{array}
\]
1. Identify these key signatures by writing in the major and relative minor key names. (6x4pts=24)

- ______ major
- ______ major
- ______ major
- ______ minor
- ______ minor
- ______ 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

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

\[ \text{\textvisiblespace} \]

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

Ex.

A : I  
G : V  
F : ii  
D : IV

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

   [Key signatures]

   _____ major  _____ major  _____ major
   _____ minor  _____ minor  _____ 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)

   [Chord diagrams]

   i  iv  III  VI  i  V  VI

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4. Label the intervals. (7x4pts=28)
Include Major, minor, or Perfect, augmented, and diminished (M, m, P, aug., dim.). (ex. aug5th, dim4th, etc.)

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

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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. 

\[
\begin{align*}
 & \text{c sharp natural minor} \\
 & \text{(ascending only)} \\
 & \text{g harmonic minor} \\
 & \text{(ascending only)} \\
 & \text{G flat major} \\
 & \text{(ascending only)} \\
 & \text{e melodic minor (ascending and descending)}
\end{align*}
\]

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.

\[
\begin{align*}
 & \text{The Wild Rider, No.8 from } \textit{Album For The Young, Op.68} \text{ by Robert Schumann}
\end{align*}
\]

key______:  

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

   Ex. E♭M

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

   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°
   c minor : VI vii°
4. Draw seven sharps and seven flats in the order that they would appear in the key signature. 

\[ \text{Sharps} \quad \text{Flats} \]

5. Transpose the following example in C major to G major on the staff below. 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.
7. Identify the type of inversion of the following chords by using “root, $6^6, 6^4.$”  

Ex. 6

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

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→_____:  _______  _______  _______  _______
1. Identify the type of inversion of the following chords by using “root, $6^6_4$.” (5x3pts=15)

```
Ex. 4
```

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

```
```

key____: _______ _______ _______ _______

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

```
```

key____: _______ _______
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.

5. Identify the quality of the following seventh chords. (4x3pts=12)
Use M7, Mm7, m7, ø7, and °7.
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.

F sharp major (ascending only)

f sharp melodic minor (ascending and descending)
1. Find non-chord tones and circle them.  
   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. Use whole notes.

   F Ionian

3. Re-write the following inverted seventh chords in root position. Identify the quality. Use M7, Mm7, m7, °7, and ø7.

   Ex.

4. Identify the root and the inversions of each seventh chord. For the inversions, answer with 7, 6, 5, 3, 4.

   root Ex. A
   inversion Ex. 2

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

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

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

c minor:
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
   
   key______:

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

C. Andante favori, WoO57 by Ludwig van Beethoven
   
   key______:
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______:
b. Answer: _________________________________

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

key______:

3. Identify the inversions (7, 6, 5, 3, 4, 2) and quality (M, Mm, m, ø, °) 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 ______ quality ____

B. inversion______ quality ______

C. inversion _____ quality ______

D. inversion _____ quality ______
4. In the following common-chord modulation, write the keys and Roman numerals.  

Spiritoso from Sonatina, 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.

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

F: _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ _______ 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