

Answers – THEORY PRACTICE #1 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Prep A Practice 1 Piano

Page 1 of 2 Score : _____
100

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



up
 down
 same



up
 down
 same

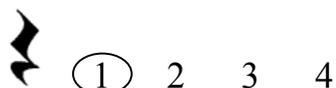
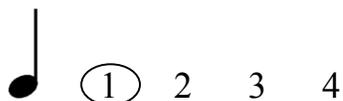


up
 down
 same



up
 down
 same

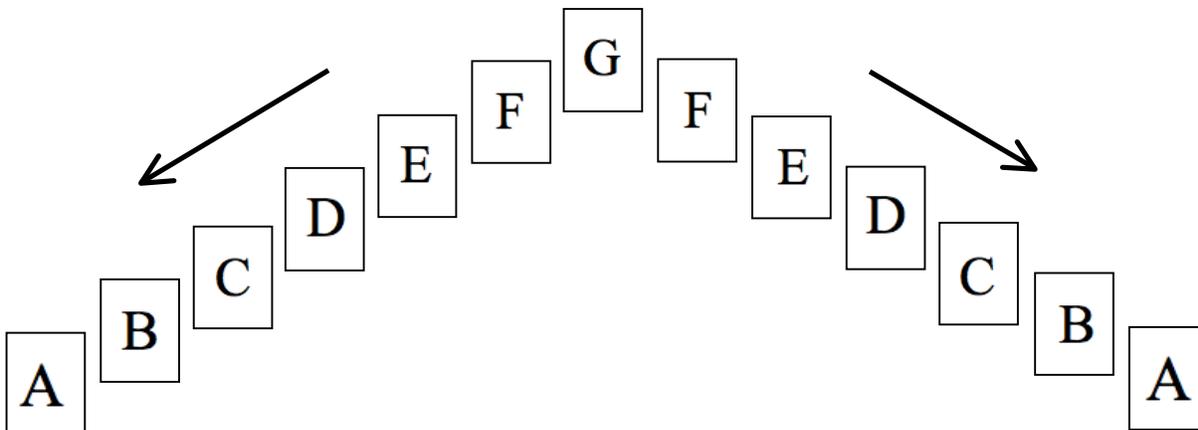
2. Circle the counts that each note or rest gets. (5x6pts=30)



Answers – THEORY PRACTICE #1 (PIANO)

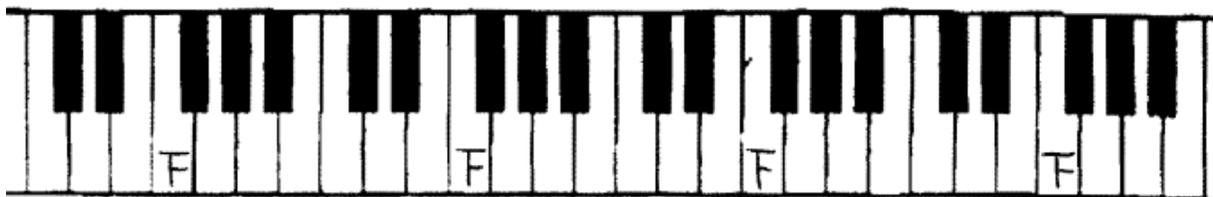
3. Fill in the music alphabet going up and down.

(10x2pts=20)

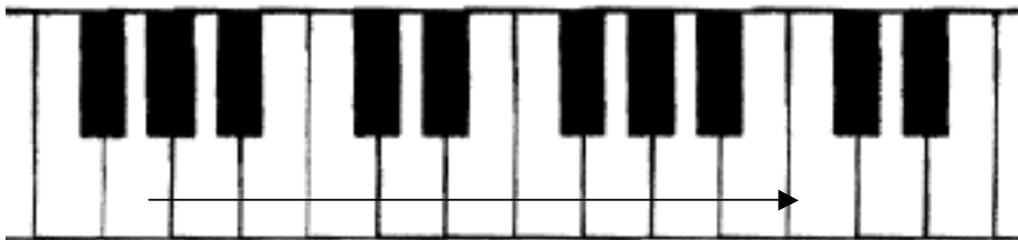


4. Find and label all the **F** keys.

(4x6pts=24)



5. On the keyboard below, draw an arrow to show which way the sound goes **up** or **higher**.
(→ or ←)



Answers – THEORY PRACTICE #1 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Prep B Practice 1 Piano

Page 1 of 2 Score : _____

100

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

Ex. C F A E G

2. Find and circle the LINE notes. (6x4pts=24)

3. What does $\frac{4}{4}$ mean?
Circle one answer. (6)

a. 4 beats in a measure

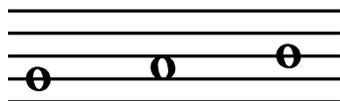
b. 3 beats in a measure

Answers – THEORY PRACTICE #1 (PIANO)

4. Do these three notes go **up**, **down**, or stay the **same**?

(3x5=15)

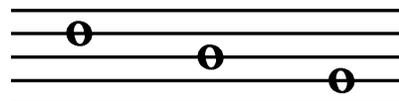
Circle one answer.



up
 down
 same



up
 down
 same



up
 down
 same

5. Are the following notes moving by steps or skips?

(3x5pts=15)

Circle one answer.



steps
 skips



steps
 skips



steps
 skips

Answers – THEORY PRACTICE #1 (PIANO)

5. How many beats or counts do the following notes or rests get in $\frac{4}{4}$? (4x3pts=12)

A whole rest is shown with the number 4 written below it. A quarter note is shown with the number 1 written below it. A whole note is shown with the number 4 written below it. A quarter rest is shown with the number 1 written below it.

6. 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

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

Ex. D E A C F B

Answers – THEORY PRACTICE #1 (PIANO)

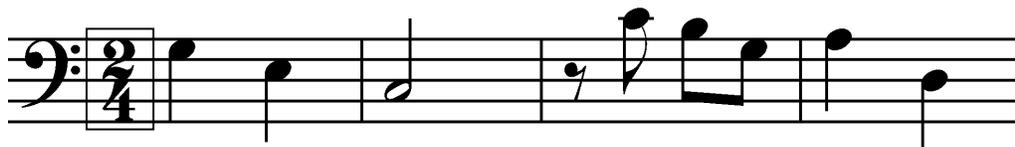
CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 2 Practice 1 Piano

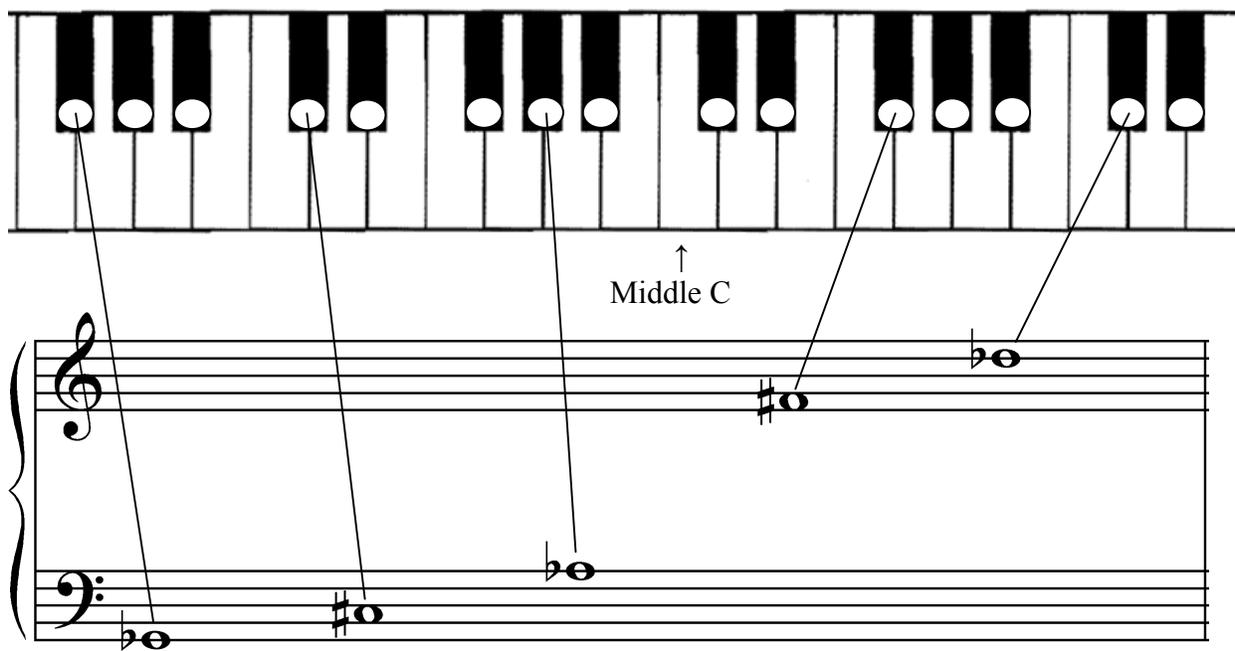
Page 1 of 2 Score : _____

100

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

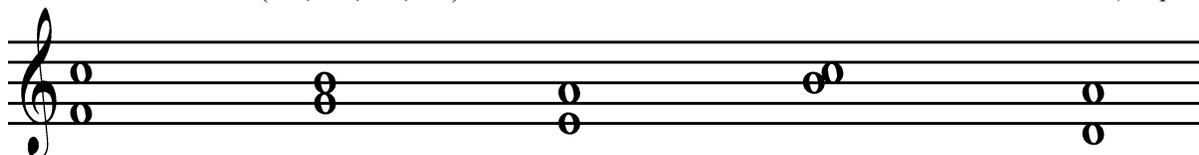


2. Name these notes and draw lines to connect them to the correct keys on the keyboard. (8x4pts=32)



Ex. G \flat C \sharp A \flat F \sharp D \flat

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



Ex. 5th 3rd 4th 2nd 5th

Answers – THEORY PRACTICE #1 (PIANO)

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

Ex.

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

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

Whole step Half step	Whole step Half step	Whole step Half step
-------------------------	-------------------------	-------------------------

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

Answers – THEORY PRACTICE #1 (PIANO)

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

The staff shows four major triads in treble clef: C major (C4, E4, G4), F major (F4, A4, C5), G major (G4, B4, D5), and D major (D4, F4, A4).

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

The staff shows four pairs of notes in treble clef: C4 and C5, C4 and G4, C4 and B4, and C4 and F4.

octave 5th 7th 6th

6. Write the pattern of whole steps and half steps in the major scale. (2)
Use “W” for whole steps and “H” for half steps.

 W W H W W W H

7. 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.

The staff shows five chords in bass clef: G major (G2, B2, D3), C major (C3, E3, G3), D minor (D3, F3, A2), F major (F2, A2, C3), and E minor (E2, G2, B1).

Ex. GM CM dm FM em

8. 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)

G major (ascending only)

d natural minor (ascending only)

Answers – THEORY PRACTICE #1 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

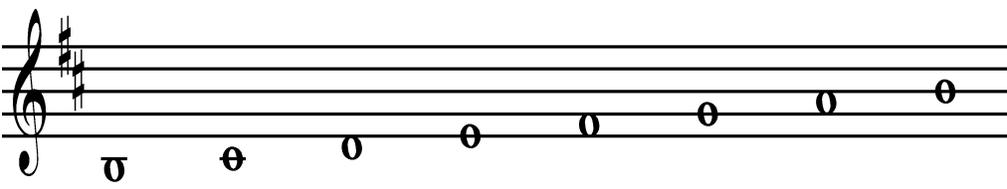
Theory Level 4 Practice 1 Piano

Page 1 of 2 Score : _____

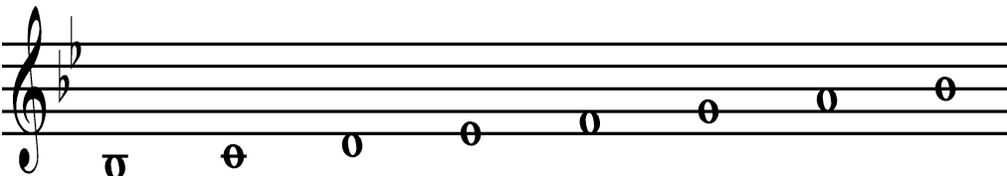
100

1. 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)

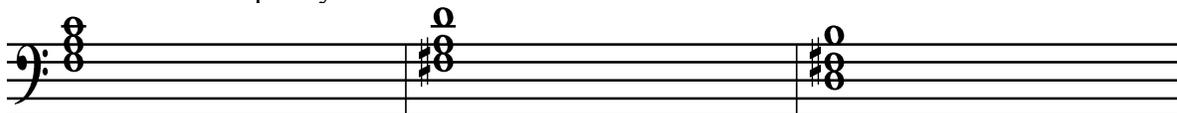
b natural minor (ascending only)



B flat major (ascending only)



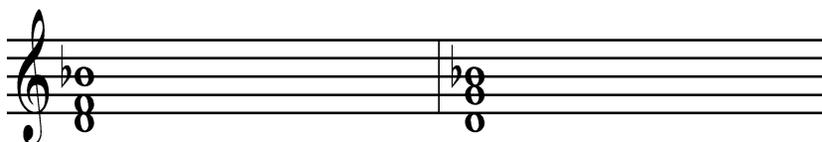
2. Identify the inversions. (inversion 4x2pts=8, root and quality 4x2pts=8, total 16)
 Circle the correct answers.
 Name the root and its quality.



Ex. root 1st 2nd
F major

root 1st 2nd
D major

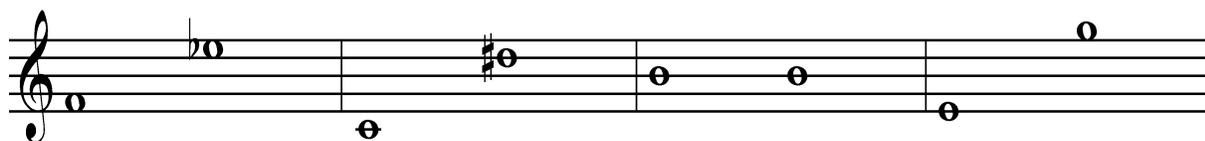
root 1st 2nd
b minor



root 1st 2nd
B^b major

root 1st 2nd
g minor

3. Label the intervals. (unison, 2nd, 3rd, 4th, 5th, 6th, 7th, octave, 9th, 10th) (3x3pts=9)



Ex. 7th

9th

unison

10th

Answers – THEORY PRACTICE #1 (PIANO)

4. 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.



 G major
 e minor



 F major
 d minor

5. Name the root and quality (major/minor) of these chords. (root3x2pts=6, quality 3x3pts=9, total 15)
Use capital letters for major, and lower case letters for minor.



Ex. am

 gm

 BbM

 bm

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



7. 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 + 2 + 3+4+ 5 + 1 + 2 + 3 + 4 + 5 + 1+2+3+ 4+5 +

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



 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Answers – THEORY PRACTICE #1 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 5 Practice 1 Piano

Page 1 of 2 Score : _____

100

1. 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.)

The image shows four musical staves, each containing a chord. The first staff is in treble clef with a C-clef and shows a triad with notes G4, B4, and D5. The second staff is in bass clef with a B-flat key signature and shows a triad with notes B3, D4, and F4. The third staff is in bass clef with a C-clef and shows a triad with notes C3, E3, and G3. The fourth staff is in bass clef with a B-flat key signature and shows a triad with notes B3, D4, and F4.

Ex. root 1st 2nd root 1st 2nd root 1st 2nd root 1st 2nd
am E♭M AM gm

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

The image shows two musical staves. The first staff is in treble clef with a 3/8 time signature and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff is in treble clef with a 4/4 time signature and contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

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

The image shows two musical staves. The first staff is in treble clef with a sharp key signature (F#) and contains three empty chord positions labeled I, iii, and V. The second staff is in bass clef with a flat key signature (Bb) and contains three empty chord positions labeled I, ii, and IV.

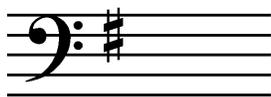
4. Label the intervals. Include Major or Perfect (M or P). (4x3pts=12)

The image shows a musical staff in treble clef with a C-clef and a sharp key signature. It contains five intervals: C4 to E4, C4 to F4, C4 to G#4, C4 to Bb4, and C4 to C5.

Ex. M3 P4 M7 M3 P5

Answers – THEORY PRACTICE #1 (PIANO)

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



 G major

 e minor



 Bb major

 g minor

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



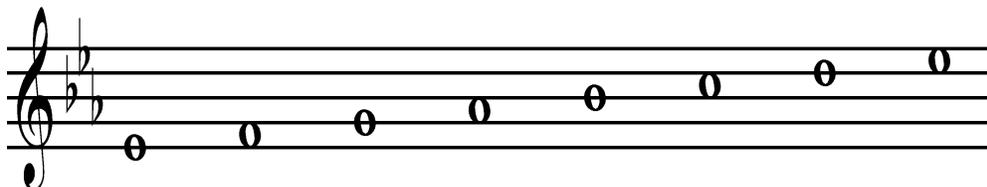
F major



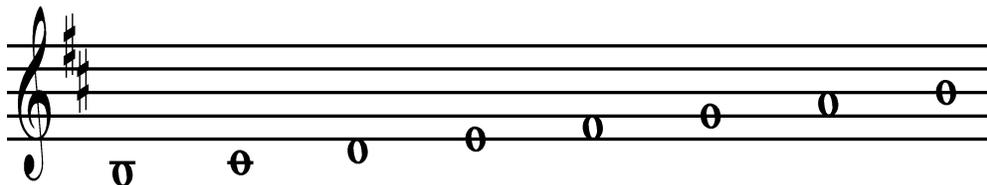
e minor

7. 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)

E flat major
(ascending only)



b natural minor
(ascending only)



Answers – THEORY PRACTICE #1 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 6 Practice 1 Piano

Page 1 of 2 Score : _____

100

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

A musical staff in bass clef containing four major chords: C major (C-E-G), F major (F-A-C), G major (G-B-D), and D major (D-F-A). Below each chord is a downward-pointing arrow indicating where to write the parallel minor triad.

2. Label the intervals. Include Major, minor, or Perfect (M, m, P). (6x3pts=18)

A musical staff in bass clef showing four intervals: a minor 7th (Bb-A), a minor 2nd (G-A), a perfect 5th (C-G), and a minor 6th (F-G).

Ex. m7 m2 P5 m6

A musical staff in bass clef showing three intervals: a perfect 4th (C-F), a major 2nd (C-D), and a major 7th (C-B).

p4 M2 M7

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

c sharp natural minor (ascending only)

A musical staff in bass clef with a key signature of two sharps (F# and C#). The scale is written in ascending order: C#2, D3, E3, F#3, G3, A3, B3, C#4.

A flat major (ascending only)

A musical staff in bass clef with a key signature of two flats (Bb and Eb). The scale is written in ascending order: Ab2, Bb2, C3, D3, Eb3, F3, G3, Ab4.

Answers – THEORY PRACTICE #1 (PIANO)

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



A major

f# minor



E^b major

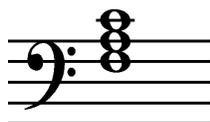
c minor



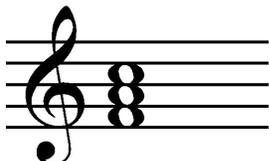
D major

b minor

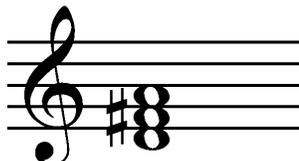
5. Draw triads to match the following Roman numerals. Draw accidentals if necessary. (3x3pts=9)



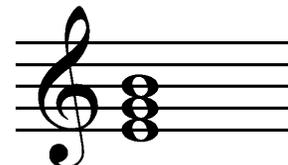
F: I



B flat: V



A: IV



D: ii

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

Canon in D by Johann Pachelbel



Key D : I V vi iii

Answers – THEORY PRACTICE #1 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 7 Practice 1 Piano

Page 1 of 2 Score : _____

100

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

2. Label the intervals. (7x4pts=28)

Include Major, minor, or Perfect, augmented, and diminished (M, m, P, aug., dim.).
(ex. aug5th, dim4th, etc.)

aug 4th M 2nd P 5th dim 4th

m 3rd dim 7th aug 3rd

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

D flat major
(ascending only)

g sharp natural minor
(ascending only)

e harmonic minor
(ascending only)

Answers – THEORY PRACTICE #1 (PIANO)

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

(8x3pts=24)

The image shows two musical staves. The first staff is in a key with two flats (B-flat and E-flat). Below it are four chord diagrams labeled i, V, III, and iv. The second staff is in a key with three sharps (F#, C#, G#). Below it are four chord diagrams labeled i, iv, VI, and III.

5. Identify these key signatures by writing in the major and relative minor key names.

(6x3pts=18)

A^b major

f minor

E major

c# minor

A major

f# minor

Answers – THEORY PRACTICE #1 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 8 Practice 1 Piano

Page 1 of 2 Score : _____

100

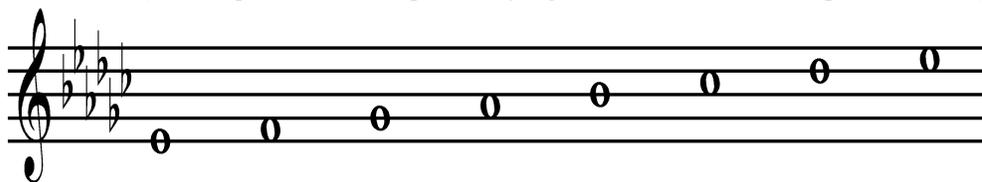
1. Draw clefs of your choice and write the following scales.

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

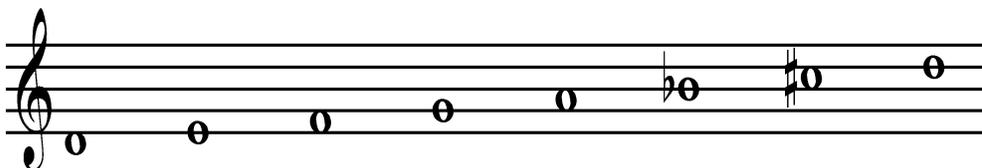
Use whole notes.

(clef 4x2pts=8, notes 4x2pts=8, key signature or accidentals 4x2pts=8, total 24)

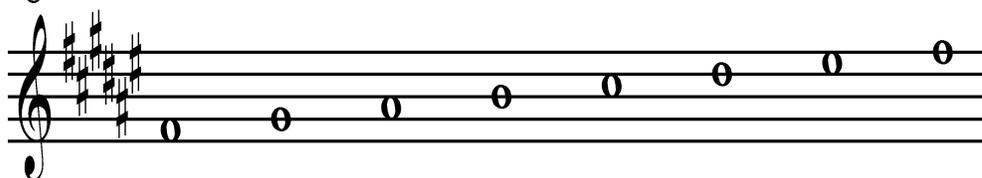
e flat natural minor
(ascending only)



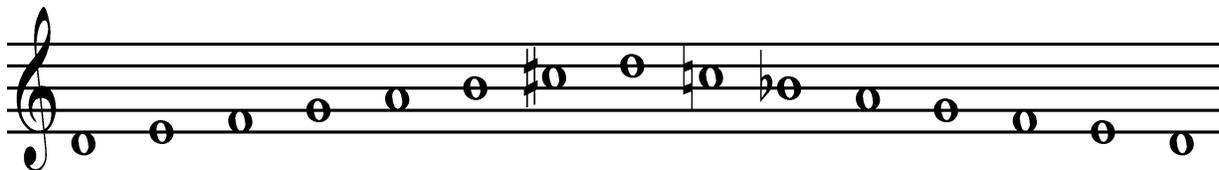
d harmonic minor
(ascending only)



F sharp major
(ascending only)



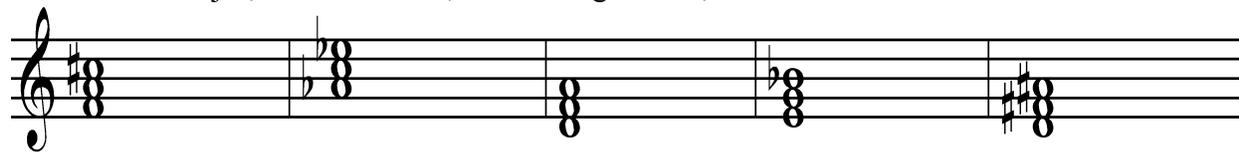
d melodic minor (ascending and descending)



2. Identify the root and the quality of the following chords.

(4x4pts=16)

Use “M” for major, “m” for minor, “+” for augmented, and “°” for diminished chords.



Ex. F⁺

A^bM

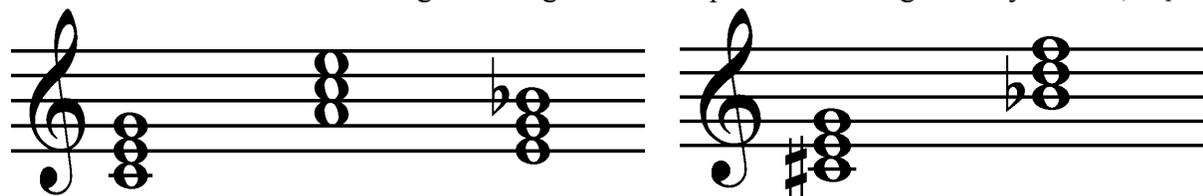
dm

e[°]

D⁺

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

(5x3pts=15)



F major : V

iii

vii[°]

d minor : vii[°]

VI

Answers – THEORY PRACTICE #1 (PIANO)

4. Transpose the following example to D major on the staff below. (2x3pts each m.=6)
 Draw in any accidentals rather than putting them in the key signature.
 The first note is given.

C major

D major

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

E major

c# minor

Ab major

f minor

B major

g# minor

Db major

bb minor

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 numerals 4x3pts=12, total 15)

Venetian Boat Song, Op.19, No.6 by Felix Mendelssohn

Andante sostenuto.

key g :

i

III

iv

V

Answers – THEORY PRACTICE #1 (PIANO)

4. 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 flat major (ascending only)

b harmonic minor (ascending only)

b melodic minor (ascending and descending)

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

E flat major : iii

vii°

d minor : VI

vii°

Answers – THEORY PRACTICE #1 (PIANO)

7. 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. c° G⁺ F#M e°

8. In the excerpt below, identify the key and write it at the beginning. (4x3pts=12)
 Analyze the chords in each box and write the Roman numerals on the lines.

The Poor Orphan, No.6 from *Album For The Young*, Op.68 by Robert Schumann

key a : i III V

Answers – THEORY PRACTICE #1 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 10 Practice 1 Piano

Page 1 of 3 Score : _____

100

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

G: I V

G: IV I

G: V I

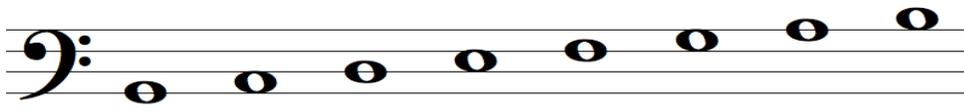
2. Draw clefs of your choice and write the following scales.
 Either write key signatures, or write necessary sharps or flats in the scale.
 Use whole notes. (clef 2x2pts=4, notes 2x2pts=4, key signature or accidentals 2x3pts=6, total 14)

C sharp major (ascending only)

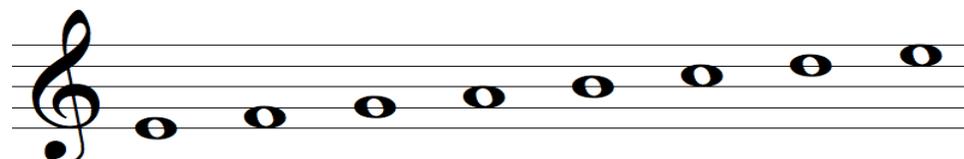
c melodic minor (ascending and descending)

Answers – THEORY PRACTICE #1 (PIANO)

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

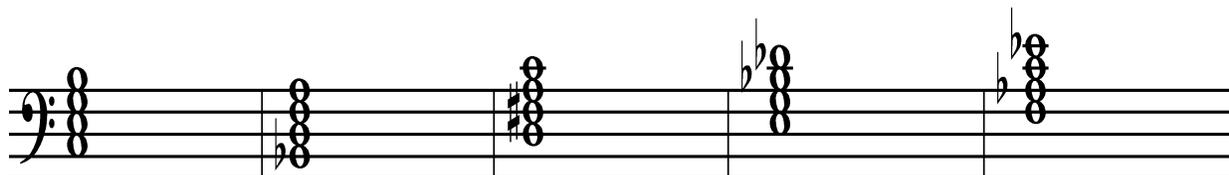


Locrian



Phrygian

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



Ex. M7 Mm7 m7 °7 °7

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



Ex. 6 6 root 6 6 root

Answers – THEORY PRACTICE #1 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 11 Practice 1 Piano

Page 1 of 3 Score : _____

100

1. Re-write the following inverted seventh chords in root position.

Identify the quality.

(8x2pts=16)

Use M7, Mm7, m7, °7, and °7.

Ex. ↓ ↓ ↓ ↓

Ex. M7 m7 Mm7 °7 °7

2. Identify the type of cadence.

(3x3pts=9)

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

A. Moderato from Sonatina by Ludwig van Beethoven

_____ HC _____

B. Romanze from Sonatina by Ludwig van Beethoven

_____ AC _____ DC _____

Answers – THEORY PRACTICE #1 (PIANO)

3. Find non-chord tones and circle them.

(8x3pts=24)

Sonatina, Rondo Allegro, Op. 20, No.1 by Friedrich Kuhlau

4. Identify the root and the inversions of each seventh chord. (root 4x2pts=8, inversion 4x3pts=12, total 20)
For the inversions, answer with $\overset{7}{}, \overset{6}{}, \overset{4}{}, \overset{4}{}, \overset{2}{}$.

root	Ex. <u>F</u>	<u>E</u>	<u>D</u>	<u>E\flat</u>	<u>B\flat</u>
	4	6	4	4	
inversion Ex.	<u>2</u>	<u>5</u>	<u>3</u>	<u>2</u>	<u>7</u>

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

C Dorian

Answers – THEORY PRACTICE #1 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 12 Practice 1 Piano

Page 1 of 3 Score : _____

100

1. 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 : Common chord modulation Sonatina, Allegro non tanto, Op.55, No.4
 by Friedrich Kuhlau

key F : (*If you see notes that are outside the original key, that is the hint that the modulation is happening around it, usually before the accidental. In this piece, the note B natural in m.6 is the clue.)

C: (* ↑This F major chord is I in the key of F, IV in the key of C.)

- b. Answer : Direct modulation Sonatina, Spiritoso, Op. 36, No.3
 by Muzio Clementi

key C : G:

Answers – THEORY PRACTICE #1 (PIANO)

2. Identify the inversions (7, ⁶₅, ⁴₃, ⁴₂) and quality (M, Mm, m, °, °) of the following three 7th chords, marked A, B, and C. (6x4pts=24)

Melody, No.1 from *Album For The Young*,
Op.68 by Robert Schumann



A. inversion 4 quality Mm



B. inversion 6 quality ø

Prelude, Op.119, No.25 by Stephen Heller



C. inversion 4 quality °

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

Neighboring tone (n) A

Passing tone (p) C

Suspension (s) D

Appoggiatura (app) B



Answers – THEORY PRACTICE #1 (PIANO)

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

Allegretto from Sonatina Op.36, No.2 by Muzio Clementi

The first system of the musical score shows a common-chord modulation. The key signature is one sharp (F#), and the time signature is 2/4. The music consists of a melody in the right hand and a bass line in the left hand. The modulation occurs between the second and third measures.

key G :

The second system of the musical score continues the common-chord modulation. The key signature changes to two sharps (F# and C#), indicating a modulation to D major. The music consists of a melody in the right hand and a bass line in the left hand.

D : vi6 ii6 V I

5. In the excerpt below, analyze the chords and write the Roman numerals on the lines. (3x4pts=12)

Cradle Song by Carl Maria von Weber

The first system of the musical score shows a common-chord modulation. The key signature is no sharps or flats, and the time signature is 3/4. The music consists of a melody in the right hand and a bass line in the left hand. The modulation occurs between the second and third measures.

C:

The second system of the musical score continues the common-chord modulation. The key signature changes to one sharp (F#), indicating a modulation to G major. The music consists of a melody in the right hand and a bass line in the left hand.

V7/V

V65/iii

V65/IV

The third system of the musical score continues the common-chord modulation. The key signature changes to two sharps (F# and C#), indicating a modulation to D major. The music consists of a melody in the right hand and a bass line in the left hand.