

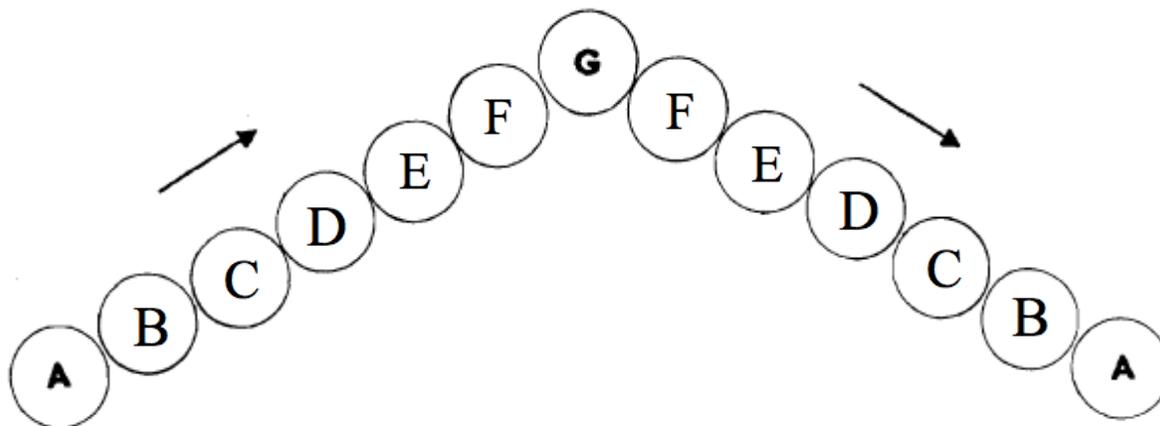
Answers – THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

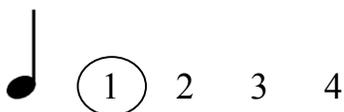
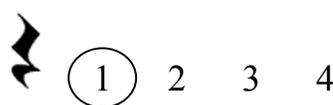
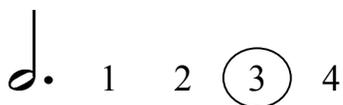
Theory Prep Practice 2 Treble Clef

Page 1 of 2 Score : _____
100

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



2. Circle the counts that each note or rest gets. (5x4pts=20)



3. Are the following notes moving by steps or skips? Circle one answer. (3x3pts=9)



steps
skips



steps
skips

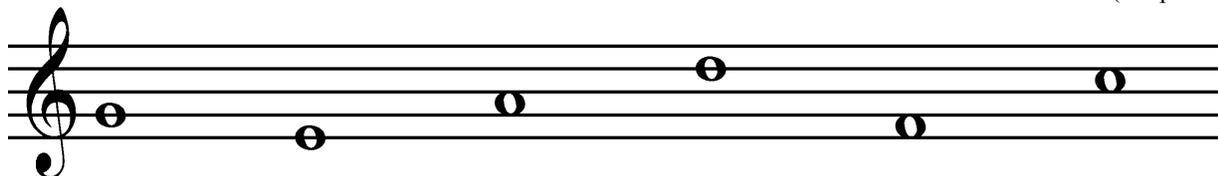


steps
skips

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

4. Name these notes.

(5x4pts=20)



Ex. G

E

A

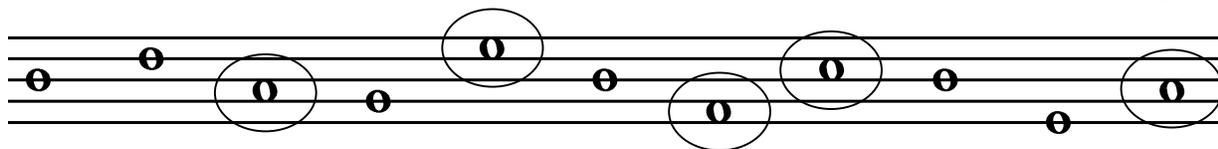
D

F

C

5. Find and circle the SPACE notes.

(5x3pts=15)

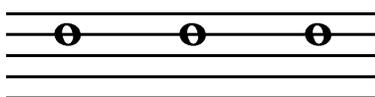


6. Do these three notes go **up**, **down**, or stay the **same**?

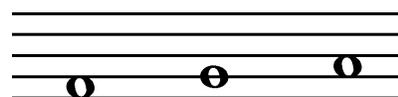
(3x4pts=12)



up
 down
 same



up
 down
 same



up
 down
 same

7. What does $\frac{4}{4}$ mean?
 Circle one answer.

(4)

a. 4 beats in a measure

b. 3 beats in a measure

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 1 Practice 2 Treble Clef

Page 1 of 2 Score : _____

100

1. Draw bar lines so that each measure has the correct number of beats. (5x4pts=20)



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

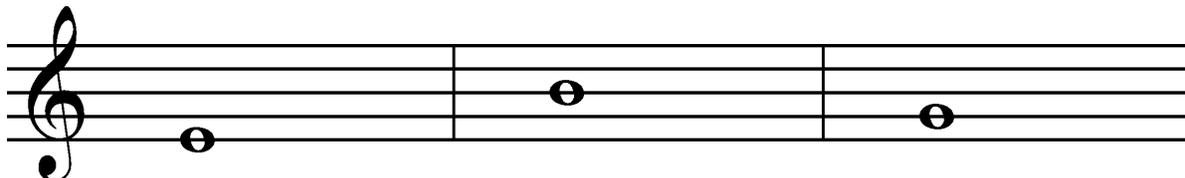
Choose $\frac{3}{4}$ or $\frac{4}{4}$.



3. How many beats or counts do the following notes or rests get in $\frac{4}{4}$? (4x4pts=16)



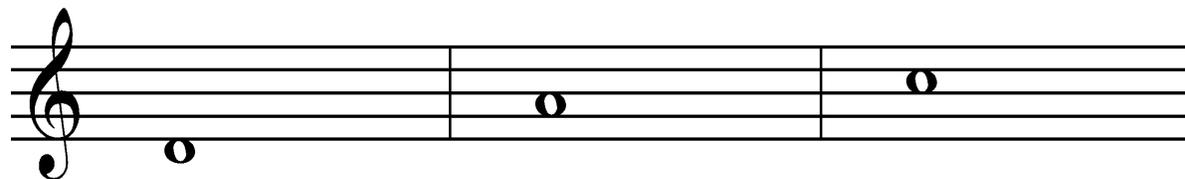
4. Draw notes on both staves to match letters below. (5x4pts=20)
Use whole notes.



Ex. E

B

G



D

A

C

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

5. Write “W” for whole step and “H” for half step.

(7x4pts=28)

A musical staff in treble clef showing seven intervals between notes. Below each interval is a V-shaped line pointing to a letter: W, W, H, W, W, W, H.

W W H W W W H

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

(3x4pts=12)

A musical staff in treble clef showing four intervals between notes. Below each interval are two options: 'Whole step' and 'Half step'. The 'Whole step' options are circled.

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

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

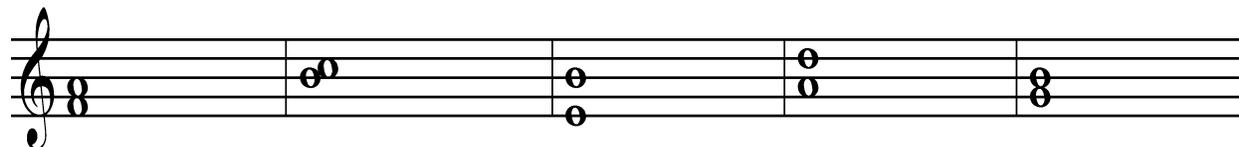
CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 2 Practice 2 Treble Clef

Page 1 of 2 Score : _____

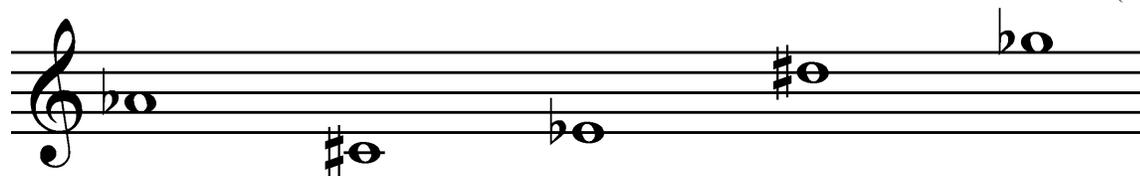
100

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



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

2. Name these notes. (4x5pts=20)



Ex. A \flat C# E \flat D# G \flat

3. Write in the counting on the line below using 1+2+3+... for each measure. (3x4pts each m.12)



1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

4. Circle all the notes that are played as sharps or flats. Keep in mind the 'rules about accidentals.' (5x4pts=20)



Ex.



Answers – THEORY PRACTICE #2 (TREBLE CLEF)

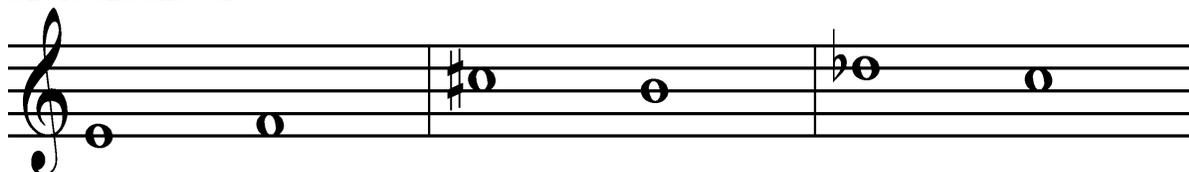
5. Draw bar lines so that each measure has the correct number of beats. (4x4pts=16)



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)
Circle one answer.



Whole step
 Half step

Whole step
Half step

Whole step
 Half step

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

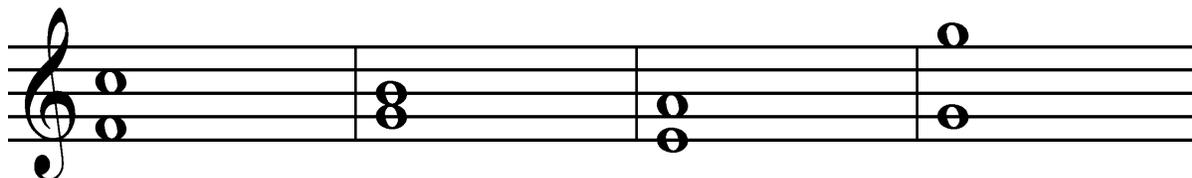
CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 3 Practice 2 Treble Clef

Page 1 of 2 Score : _____

100

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



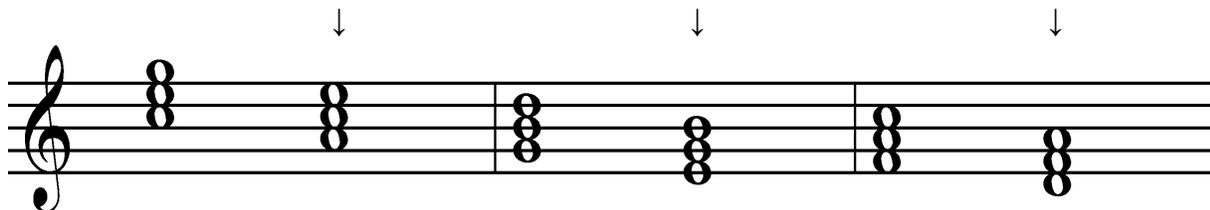
5th

3rd

4th

8th

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. Keep in mind the ‘rules about accidentals.’ (5x3pts=15)



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



Answers – THEORY PRACTICE #2 (TREBLE CLEF)

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

W _W_ _H_ _W_ _W_ _W_ _H_

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.

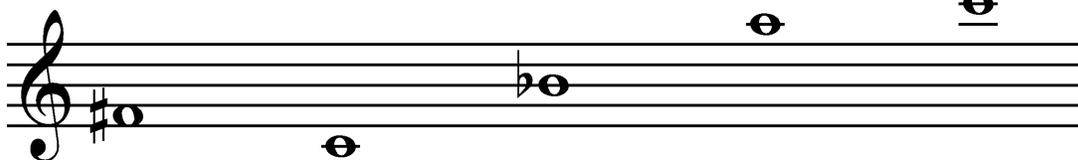


G major
e minor



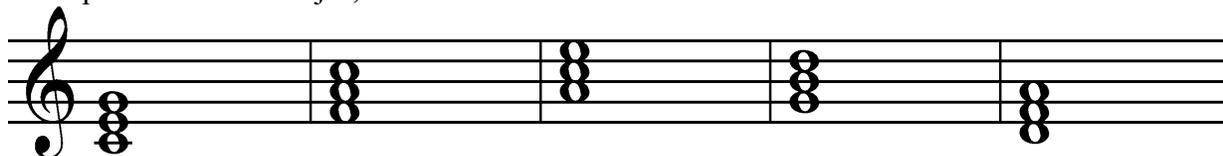
F major
d minor

7. Name these notes. (4x3pts=12)



Ex. F# C Bb A C

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 FM am GM dm

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 4 Practice 2 Treble Clef

Page 1 of 2 Score : _____

100

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

A musical staff in treble clef containing four major chords. Below each chord is a downward-pointing arrow indicating the location of its relative minor triad. The chords are: C major (C4, E4, G4), F major (F4, A4, C5), G major (G4, B4, D5), and D major (D4, F#4, A4). The relative minor triads are: A minor (A3, C4, E4), C minor (C4, E4, G4), B minor (B3, D4, F4), and B minor (B3, D4, F4).

2. Draw bar lines and write in the counting. (bar line 2x4pts=8, counting 3x4pts each m.=12, total 20)

A musical staff in treble clef with a 6/8 time signature. The melody consists of the following notes: quarter note C4, dotted quarter note D4, eighth note E4, eighth note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Below the staff, the counting is written as: 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6.

3. Draw treble clefs 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)

Two musical staves in treble clef. The first staff is labeled "d natural minor (ascending only)" and contains whole notes for D4, E4, F4, G4, A4, B4, C5, and D5. The second staff is labeled "D major (ascending only)" and contains whole notes for D4, E4, F#4, G4, A4, B4, C5, and D5.

4. Label the intervals. (unison/prime, 2nd, 3rd, 4th, 5th, 6th, 7th, octave, 9th, 10th) (3x5pts=15)

A musical staff in treble clef showing four intervals: Ex. 7th (C4 to B4), unison/prime (C4 to C4), 9th (C4 to B4), and octave (C4 to C5).

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

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



B \flat major
e \flat minor

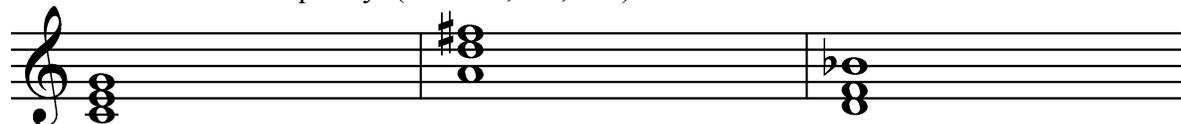


D major
b minor

6. Identify the inversions. (inversion 4x2pts=8, root & quality 4x2pts=8, total 16)

Circle the correct answers.

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



Ex. root 1st 2nd

root 1st 2nd

root 1st 2nd

C major

D major

B \flat major



root 1st 2nd

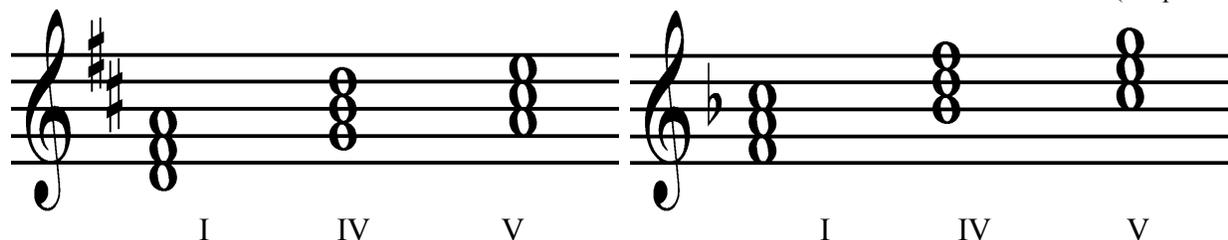
root 1st 2nd

D major

G major

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

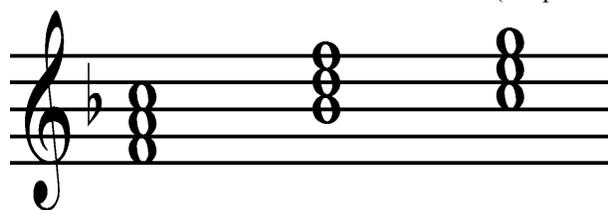
(6x3pts=18)



I

IV

V



I

IV

V

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 6 Practice 2 Treble Clef

Page 1 of 2 Score : _____

100

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



E \flat major

c minor



A major

f# minor



B \flat major

g minor

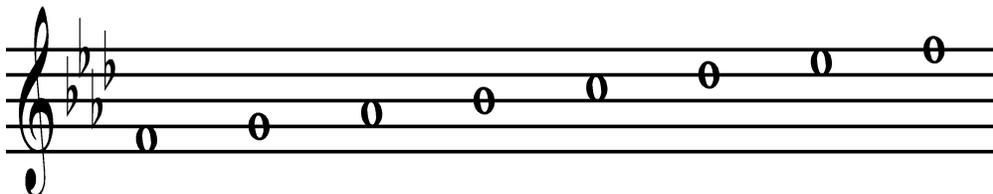
2. Draw treble clefs and write the following scales.

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

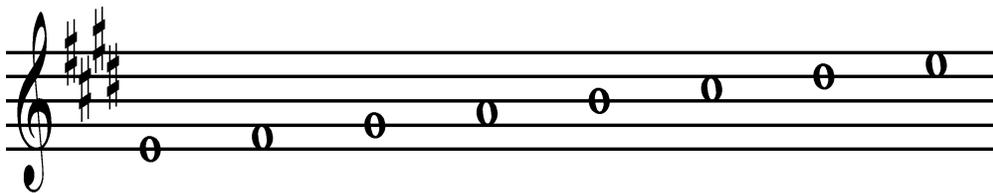
Use whole notes.

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

f natural minor
(ascending only)

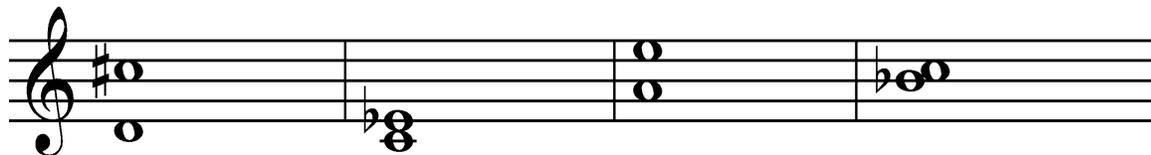


E major
(ascending only)



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

(6x3pts=18)

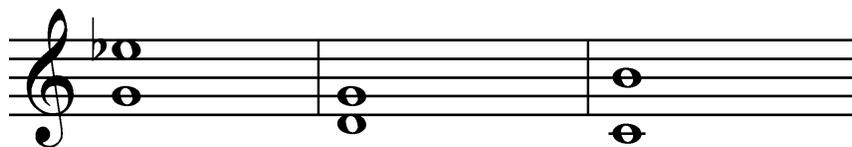


Ex. M7

m3

P5

M2



m6

P4

M7

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

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

A musical staff in treble clef containing four major triads. Below each triad is a downward-pointing arrow indicating where to write the parallel minor triad. The major triads are: C major (C4, E4, G4), F major (F4, A4, C5), D major (D4, F#4, A4), and G major (G4, B4, D5).

5. Draw triads to match the following Roman numerals. (3x4pts=12)
Draw accidentals if necessary.

Ex.

Four examples of triads in treble clef with Roman numerals below them:

- A major triad (A4, C#5, E5) labeled "A : I"
- G major triad (G4, B4, D5) labeled "G : V"
- F major triad (F4, A4, C5) labeled "F : ii"
- D major triad (D4, F#4, A4) labeled "D : vi"

6. Write the chords of the following scale degrees in root position in the given major keys. (4x4pts=16)

A musical staff in treble clef showing two major keys and their corresponding scale degrees:

- Key of A major (three sharps): A major triad (I) and C major triad (iii).
- Key of F major (one flat): F major triad (ii) and D major triad (vi).

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 7 Practice 2 Treble Clef

Page 1 of 2 Score : _____

100

1. 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



E^b major

c minor

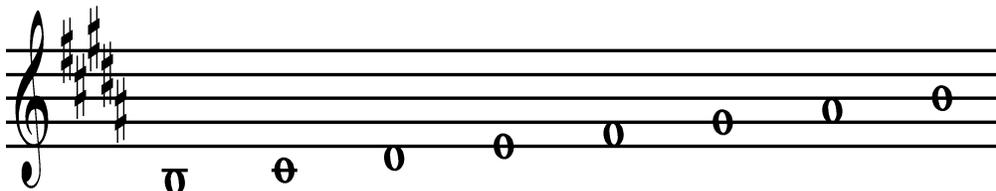
2. Draw treble clefs and write the following scales.

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

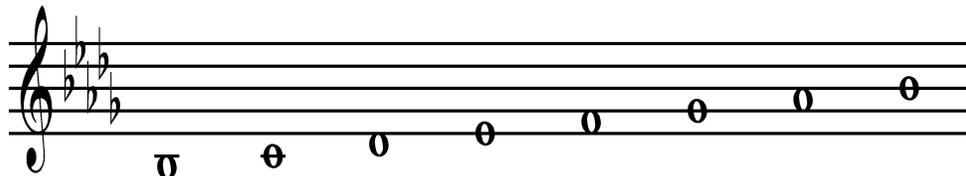
Use whole notes.

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

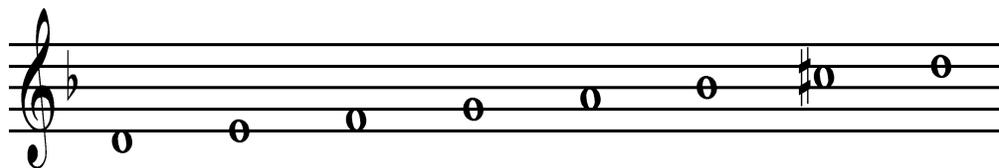
B major
(ascending only)



b flat natural minor
(ascending only)

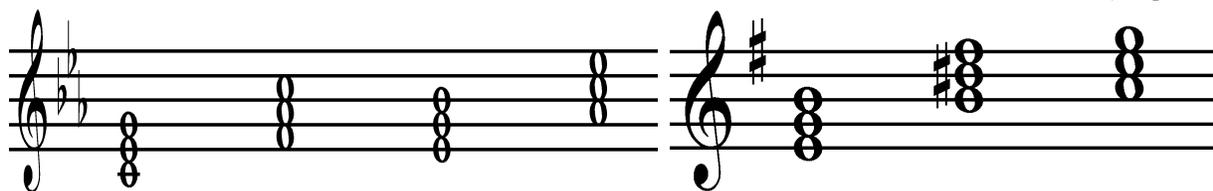


d harmonic minor
(ascending only)



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

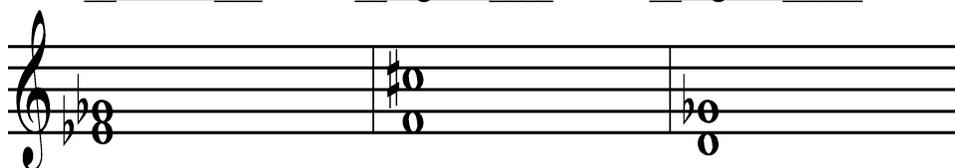
VI

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

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

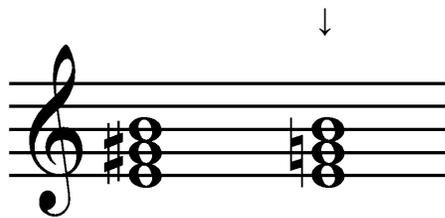
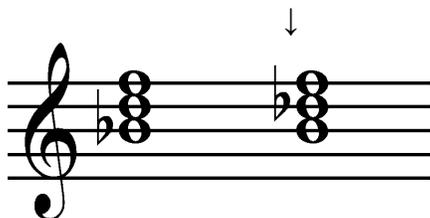


dim5th aug4th aug2nd M6th



m3rd aug5th dim4th

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



Answers – THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 8 Practice 2 Treble Clef

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° F+ AM a° fm

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)

F# major

d# minor

A^b major

f minor

B major

g# minor

D^b major

b^b minor

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

5. In the excerpt below, identify the key and write it at the beginning.
 Analyze the chords pointed with arrows and write the Roman numerals on the lines.
 (key 4pts, Roman numerals 4x3pts=12, total 16)

Edelweiss from *The Sound of Music*, by Richard Rodgers
 Arranged for three flutes

Flute 1

Flute 2

Flute 3

key C : I vi IV ii

6. Draw treble clefs 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)

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 9 Practice 2 Treble Clef

Page 1 of 4 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♭M

C+

B°

G♭M

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°

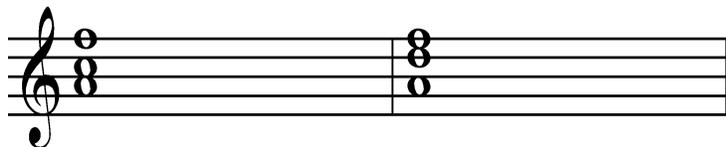
c minor :

VI

vii°

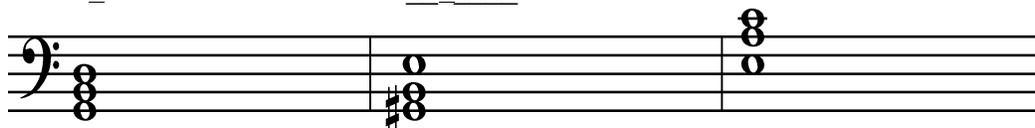
Answers – THEORY PRACTICE #2 (TREBLE CLEF)

8. Identify the type of inversion of the following chords by using “root, ⁶, ⁶₄.” (4x3pts=12)



Ex. 6

6
4



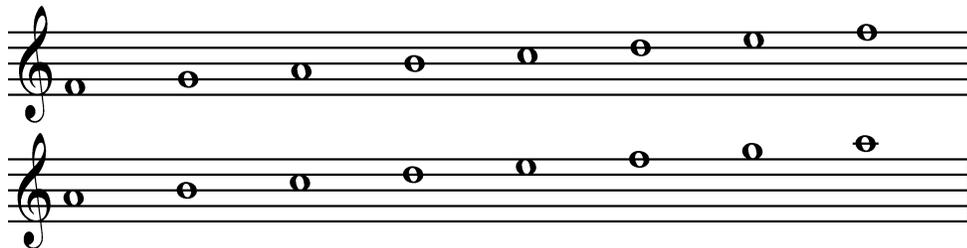
root

6

6
4

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

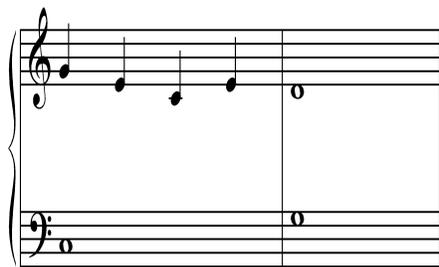
3. Identify the following modal scales. (2x4pts=8)
 Choose from: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian.



Lydian

Aeolian

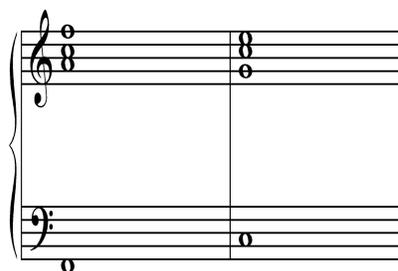
4. Write the Roman numerals under each measure. (9x3pts= 27)
 Identify the type of cadence.
 Choose from: “AC”(authentic cadence), “PC”(plagal cadence), “DC”(deceptive cadence), “HC”(half cadence).



cadence



HC



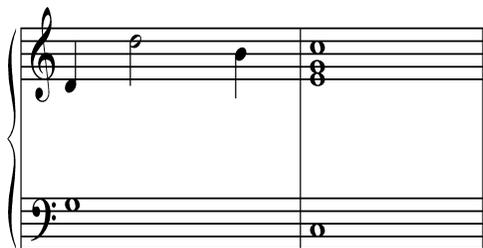
cadence



PC

C: I V

C: IV I



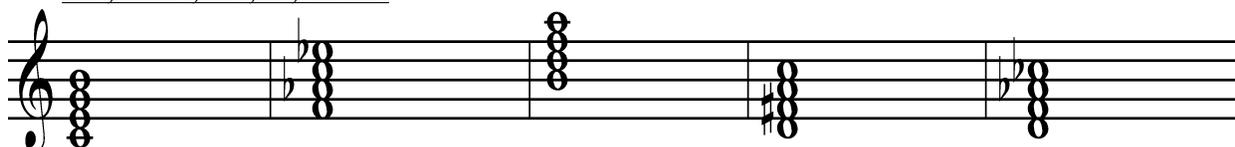
cadence



AC

C: V I

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



Ex. M7

m7

ø7

Mm7

°7

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

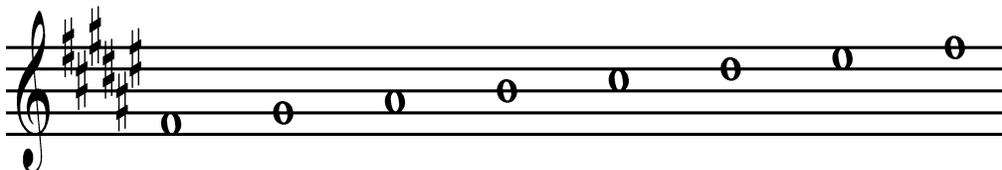
6. Draw clefs of your choice and write the following scales.

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)



Answers – THEORY PRACTICE #2 (TREBLE CLEF)

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

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

c minor: DC

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

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 C : I ⁴V2 I6 ⁶V5 I V

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

C: ⁶V5/vi

C. Andante favori, WoO57 by Ludwig van Beethoven

key F : ⁶V5/vi

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 12 Practice 2 Treble Clef

Page 1 of 3 Score : _____

100

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

Neighboring tone (n) B

Passing tone (p) D

Suspension (s) C

Appoggiatura (app) A

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 : direct modulation Tempo di Menuetto from Sonata, Op.49, N0.2 by Ludwig van Beethoven

key G :

C:

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

b. Answer : monophonic modulation

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

key C :

F :

3. Identify the inversions (7, ⁶/₅, ⁴/₃, ⁴/₂) 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

A. inversion $\frac{6}{5}$ quality Mm7

Rondo by Wolfgang Amadeus
Mozart

B. inversion $\frac{4}{3}$ quality °

C. inversion $\frac{4}{3}$ quality M7

D. inversion $\frac{6}{5}$ quality m7

Answers – THEORY PRACTICE #2 (TREBLE CLEF)

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

The first system of musical notation shows a common-chord modulation in C major. The treble clef contains a melody starting on C4, moving to D4, E4, F4, G4, A4, B4, and C5. The bass clef contains a bass line starting on C3, moving to F2, C3, F3, C4, F4, and C5. The key signature is one sharp (F#).

key C :

The second system of musical notation shows a common-chord modulation in G major. The treble clef contains a melody starting on G4, moving to A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, 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