

Answers – THEORY PRACTICE 3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____


Theory Prep A Practice 3 Piano


Page 1 of 2 Score : _____
100


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

 1 2 3 **4**


 1 **2** 3 4


 **1** 2 3 4


 **1** 2 3 4


 1 2 **3** 4

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

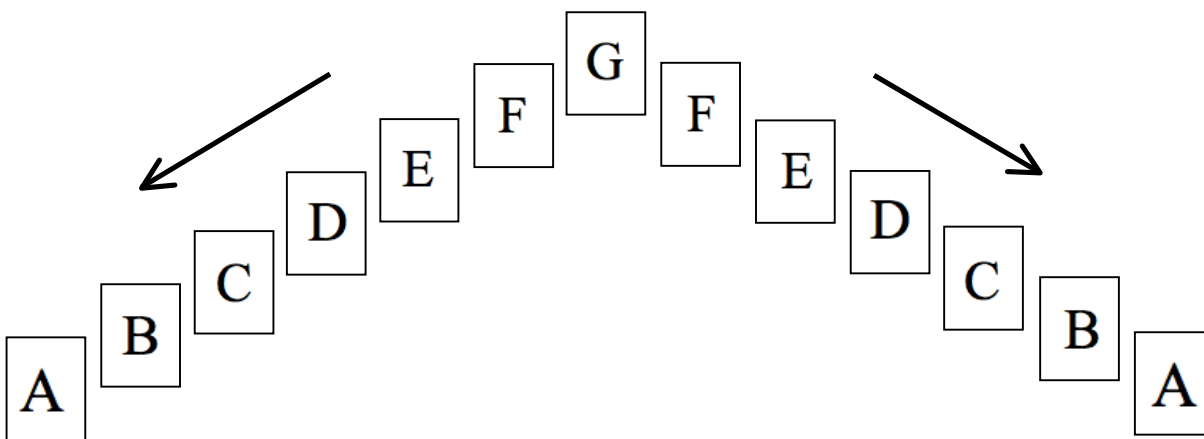

up
down
same

Answers – THEORY PRACTICE 3 (PIANO)

3. On the keyboard below, draw an arrow to show which way the sound goes **up** or **higher**. (6)
(→ or ←)



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



5. Find and label all the **B** keys. (4x6pts=24)



Answers – THEORY PRACTICE 3 (PIANO)

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Theory Prep B Practice 3 Piano

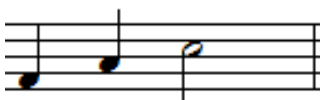
Page 1 of 2 Score : _____
100

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

a. 3 beats in a measure

b. 4 beats in a measure

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



steps

skips



steps

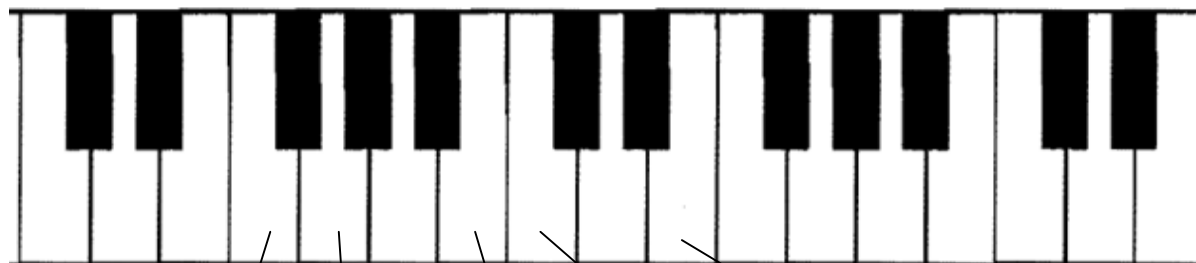
skips



steps

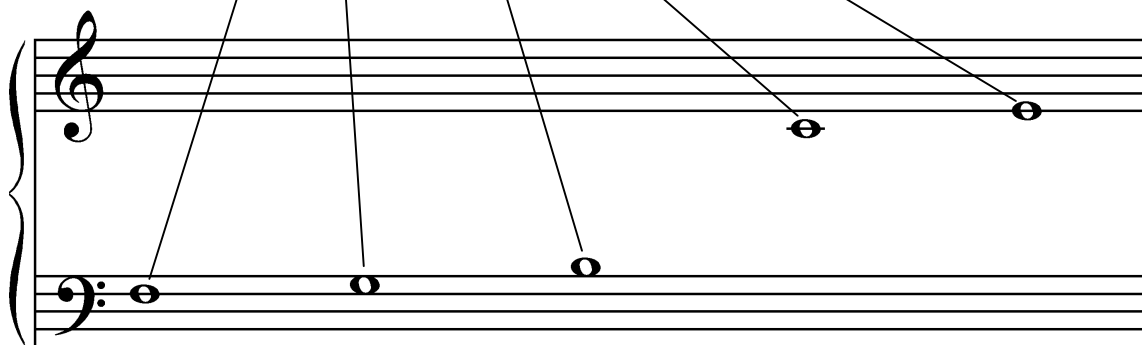
skips

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



Ex.

↑
Middle C



Ex. F

G

B

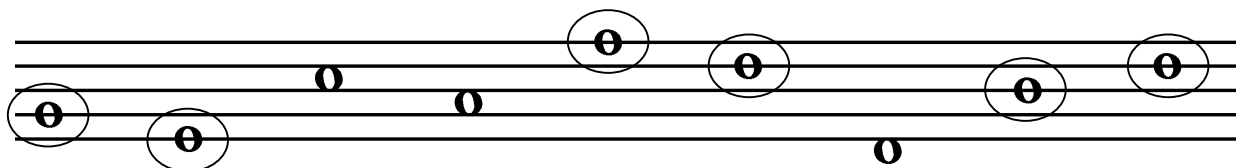
C

E

Answers – THEORY PRACTICE 3 (PIANO)

4. Find and circle the LINE notes.

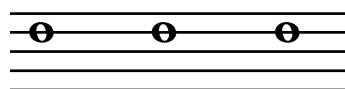
(6x4pts=24)



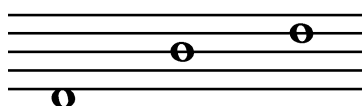
5. Do these three notes go **up**, **down**, or stay the **same**?

(3x5pts=15)

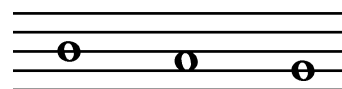
Circle one answer.



up
down
same



up
down
same



up
down
same

Answers – THEORY PRACTICE 3 (PIANO)

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Theory Level 1 Practice 3 Piano

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100

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

Ex. F C A D F C

2. Are the intervals below a whole step or a half step? (3x3pts=9)
Circle one answer.

Ex. Whole step
 Half step

Whole step
 Half step

Whole step
 Half step

Whole step
 Half step

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

 2

 1

 3

 1

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Theory Level 2 Practice 3 Piano

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100

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

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

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

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

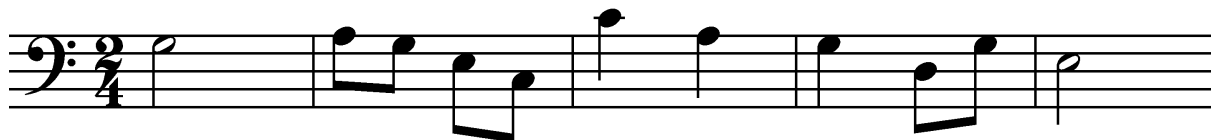
3. Write the time signature that matches the number of beats per measure. (4)

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

Ex.

Answers – THEORY PRACTICE 3 (PIANO)

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



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

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



Whole step
Half step

Whole step
Half step

Whole step
Half step

Answers – THEORY PRACTICE 3 (PIANO)

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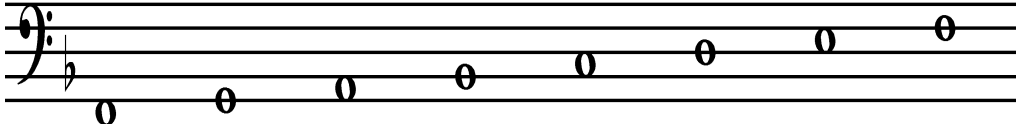
Theory Level 3 Practice 3 Piano

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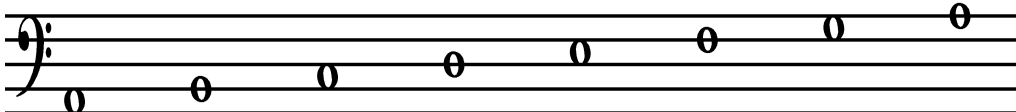
100

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)

F major
(ascending only)



a natural minor
(ascending only)




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



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



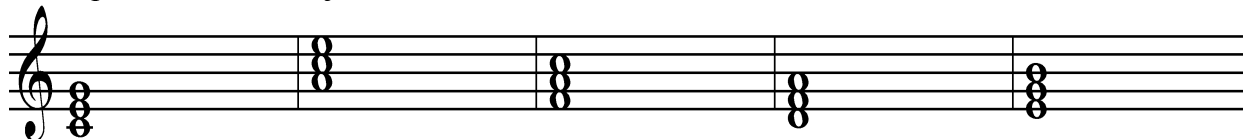
4. Identify this key signature by writing in the major and relative minor key names. (2x4pts=8)
Use a capital letter for major, and a lower case letter for minor.



___ G ___ major
___ e ___ minor

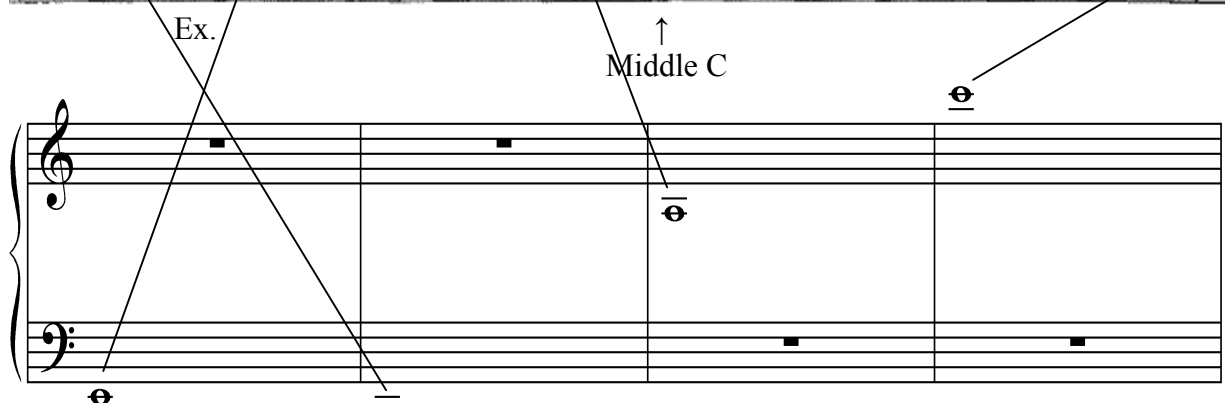
Answers – THEORY PRACTICE 3 (PIANO)

5. 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.



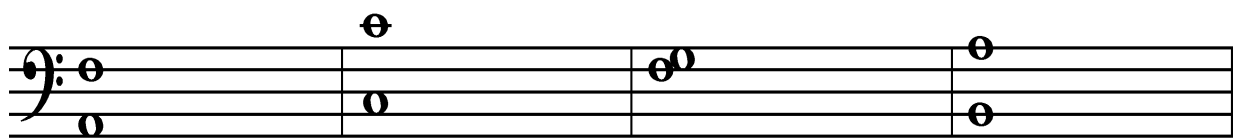
Ex. CM am FM dm em

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



Ex. E B A C

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



6th octave 2nd 7th

8. Write the pattern on whole steps and half steps in the major scale. (3)
Use “W” for whole steps and “H” for half steps.

W W H W W W H

Answers – THEORY PRACTICE 3 (PIANO)

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Theory Level 4 Practice 3 Piano

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100

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

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 root (1st) 2nd (root) 1st 2nd
C major D major g minor

root 1st (2nd) root (1st) 2nd
B^b major F major

3. 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.

D major F major
b minor d minor

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

Ex. 7th 10th unison 9th

Answers – THEORY PRACTICE 3 (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 2x2pts=4, notes 2x2pts=4, key signature or accidentals 2x3pts=6, total 14)

g natural minor (ascending only)

G major (ascending only)

6. 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. CM dm gm DM

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)

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

Answers – THEORY PRACTICE 3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

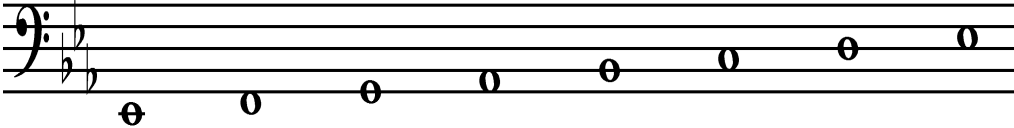
Theory Level 5 Practice 3 Piano

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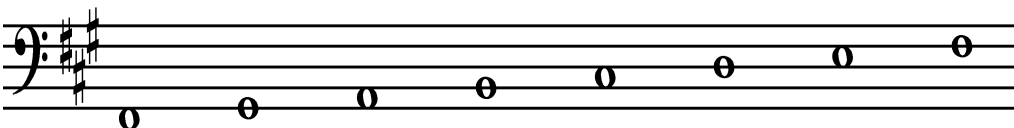
100

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, scale 2x3pts=6, key signature or accidentals 2x3pts=6, total 16)

E flat major (ascending only)



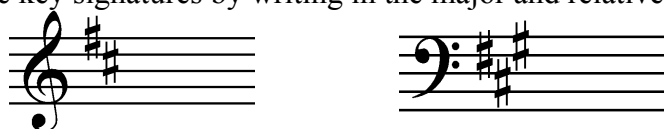
f# natural minor (ascending only)



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



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



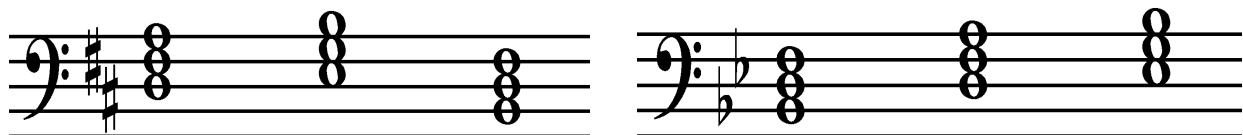
D major

A major

b minor

f# minor

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



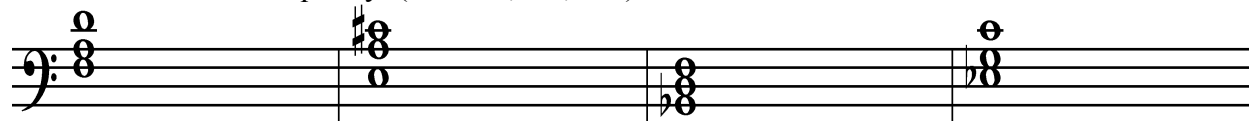
I ii vi I iii IV

Answers – THEORY PRACTICE 3 (PIANO)

5. 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
dm

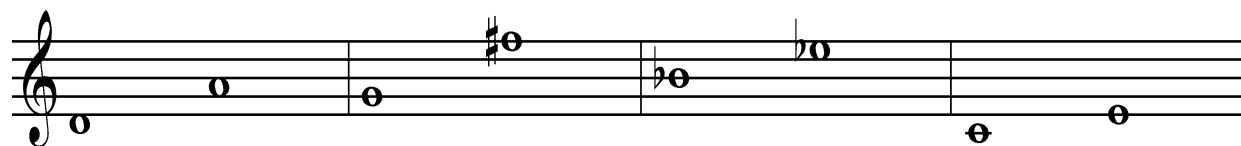
root 1st 2nd
AM

root 1st 2nd
B♭M

root 1st 2nd
cm

6. Label the intervals. Include Major or Perfect (M or P).

(3x4pts=12)



Ex. P5

M7

P4

M3

7. Draw the sharps and flats needed to make these key signatures.

(2x3pts=6)



F major



e minor

Answers – THEORY PRACTICE 3 (PIANO)

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Theory Level 6 Practice 3 Piano

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100

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



E major

c# minor



E^b major

c minor



A major

f# minor

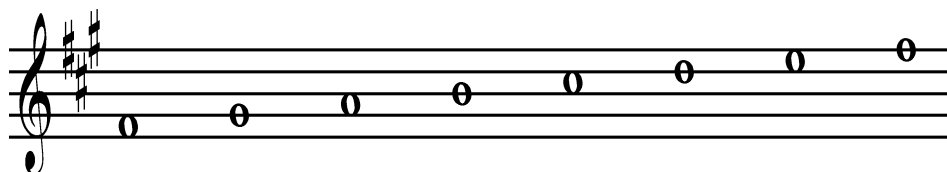
2. Draw clefs of your choice and write the following scales.

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

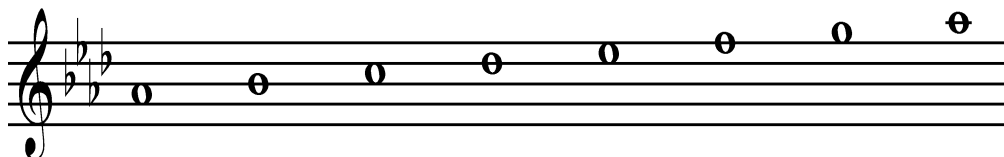
Use whole notes.

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

f sharp natural minor
(ascending only)

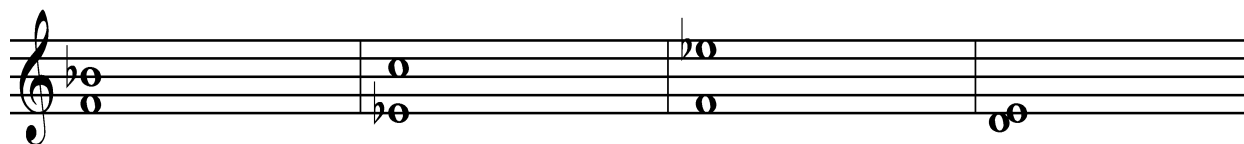


A flat major
(ascending only)



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

(6x3pts=18)

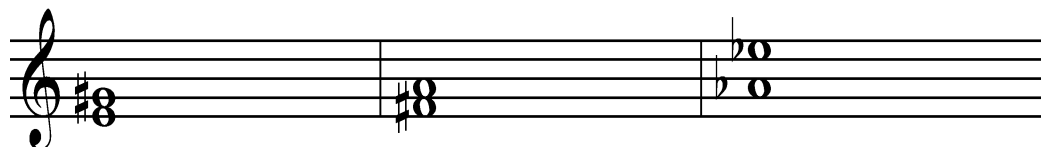


Ex. P4

M6

m7

M2



M3

m3

P5

Answers – THEORY PRACTICE 3 (PIANO)

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

A musical staff in treble clef with a key signature of one flat (B-flat). Four major chords are written as triads: F major (F4, A4, C5), C major (C4, E4, G4), G major (G3, B3, D4), and D major (D3, F3, A3). Four downward-pointing arrows are positioned above the staff, one above each major chord, indicating where to write the corresponding parallel minor triad.

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

Four blank bass clef staves are provided for drawing triads. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The third staff has a bass clef and a key signature of one sharp (F-sharp). The fourth staff has a bass clef and a key signature of one sharp (F-sharp).

Ex. F : I E flat : IV A : ii D : vi

6. 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 3pts, Roman numeral 4x4pts=16, total 19)

Andante from Sonata, Op.14, No.2 by Ludwig van Beethoven

Musical score for 'Andante' from Sonata, Op.14, No.2 by Ludwig van Beethoven. The score is in common time (C) and begins with a piano (p) dynamic. The tempo is marked 'Andante' and the instruction 'La prima parte senza replica.' is present. The score shows the first few measures of the piece, with the right hand playing a melody and the left hand providing harmonic support.

key C : I V vi IV

Answers – THEORY PRACTICE 3 (PIANO)

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Theory Level 7 Practice 3 Piano

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100

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

(8x3pts=24)

i III iv V
i iv VI III

2. Label the intervals.

(7x4pts=28)

Include Major, minor, or Perfect, augmented, and diminished (M, m, P, aug., dim.).
(ex. aug^{5th}, dim^{4th}, etc.)

m3rd
dim5th
aug2nd
M7th

ang3rd
aug4th
P5th

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)

c sharp natural minor
(ascending only)

a harmonic minor
(ascending only)

Answers – THEORY PRACTICE 3 (PIANO)

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

Two musical staves are shown. The left staff is in bass clef with a key signature of one flat (Bb major). The right staff is in treble clef with a key signature of two sharps (D major). Arrows point down to the second line of each staff, indicating where to write the parallel minor triad.

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

A musical staff in treble clef with a key signature of three flats (Ab major).

Ab major

f minor

A musical staff in treble clef with a key signature of two sharps (B major).

B major

g# minor

A musical staff in bass clef with a key signature of one sharp (A major).

A major

f# minor

Answers – THEORY PRACTICE 3 (PIANO)

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Theory Level 8 Practice 3 Piano

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100

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



E major

c# minor



A^b major

f minor



B major

g# minor



D^b major

b^b minor

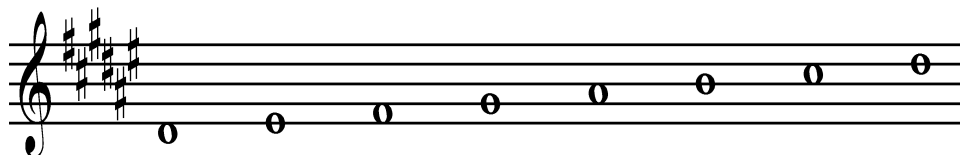
2. Draw clefs of your choice and write the following scales.

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

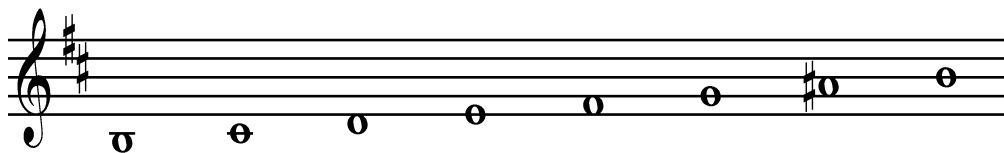
Use whole notes.

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

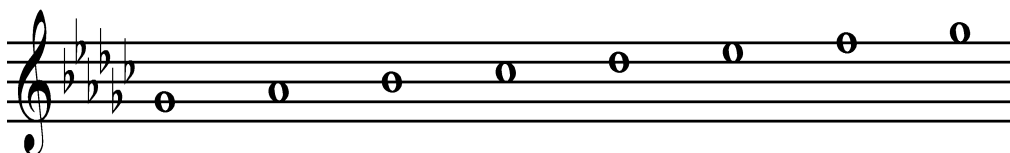
d sharp natural minor
(ascending only)



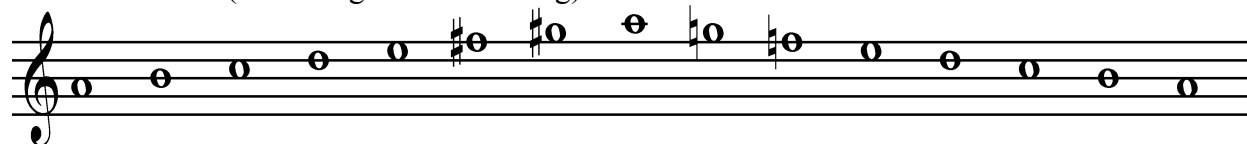
b harmonic minor
(ascending only)



G flat major
(ascending only)

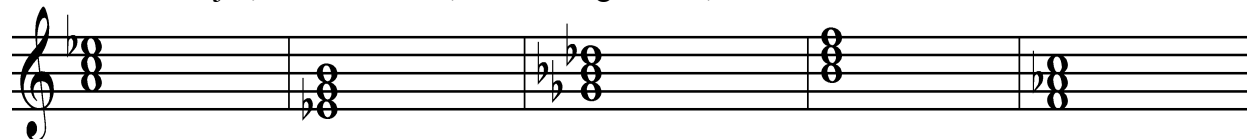


a melodic minor (ascending and descending)



3. Identify the root and the quality of the following chords. (4x3pts=12)

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



Ex. a^o

E^b+

G^bM

b^o

fm

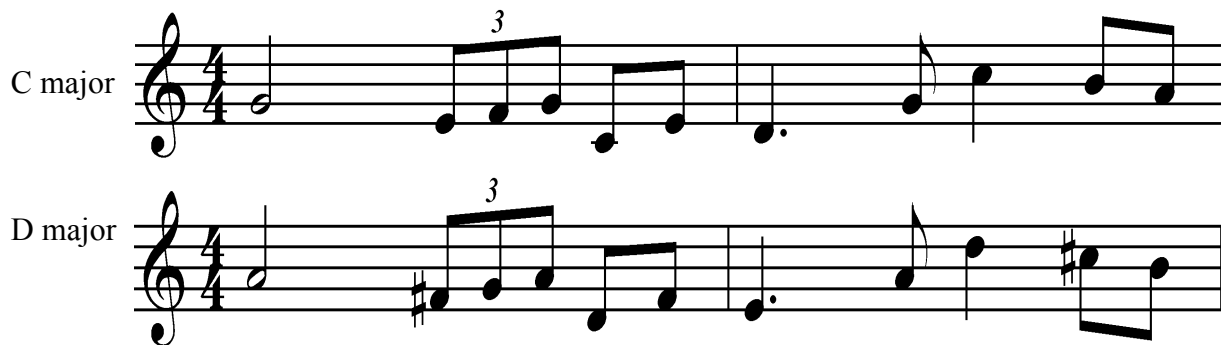
Answers – THEORY PRACTICE 3 (PIANO)

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



E flat major : ii V vii° f sharp minor : ii° III VI

5. 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.



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)

Prelude, Op.28, No.20 by Frédéric Chopin



key c : i iv VI V7

Answers – THEORY PRACTICE 3 (PIANO)

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Theory Level 9 Practice 3 Piano

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100

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. C⁺ BM f[°] A^{b+}

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

sharps

flats

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

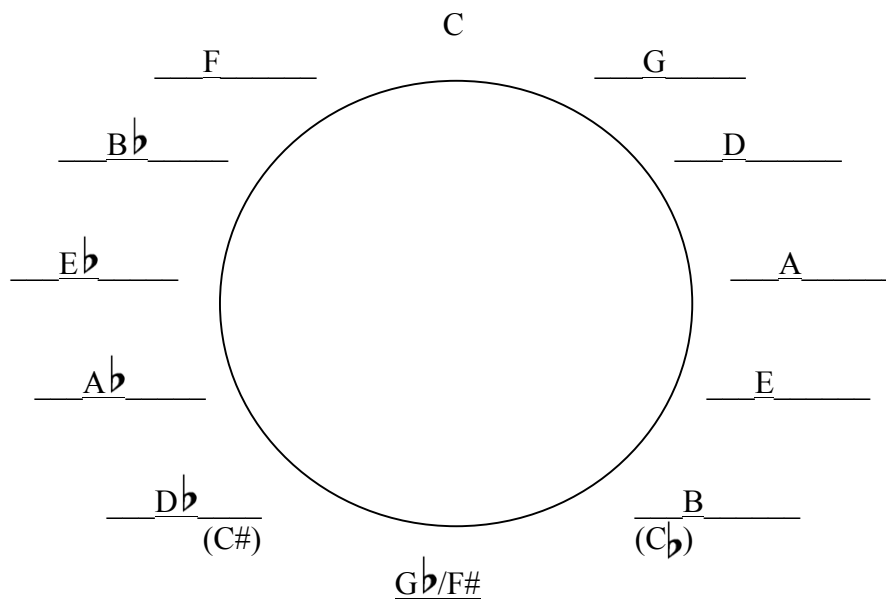
Ex. 6 root 6 6 4

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

B major : iii V g : VI vii[°]

Answers – THEORY PRACTICE 3 (PIANO)

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



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 3x2pts=6, notes 3x2pts=6, key signature or accidentals 3x3pts=9, total 21)

C flat major (ascending only)

A treble clef staff showing the ascending scale of C flat major. The notes are C♭, D♭, E♭, F, G, A, B, and C, each written as a whole note.

f sharp harmonic minor (ascending only)

A treble clef staff showing the ascending scale of f sharp harmonic minor. The notes are F♯, G, A, B, C, D, E, and F♯, each written as a whole note.

g melodic minor (ascending and descending)

A treble clef staff showing the ascending and descending scales of g melodic minor. The ascending scale consists of the notes G, A, B, C, D, E, F♯, and G. The descending scale consists of the notes G, F, E, D, C, B, A, and G. All notes are written as whole notes.

Answers – THEORY PRACTICE 3 (PIANO)

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Theory Level 10 Practice 3 Piano

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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).

a. cadence
↓
PC

D: I IV I

b. cadence
↓
DC

D: I vi I

c. cadence
↓
HC

D: I V

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

Ex. 6 6 4 root 6 4 6 root

Answers – THEORY PRACTICE 3 (PIANO)

3. 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. Andante from Sonata, K545 by Wolfgang Amadeus Mozart



key G _____ :



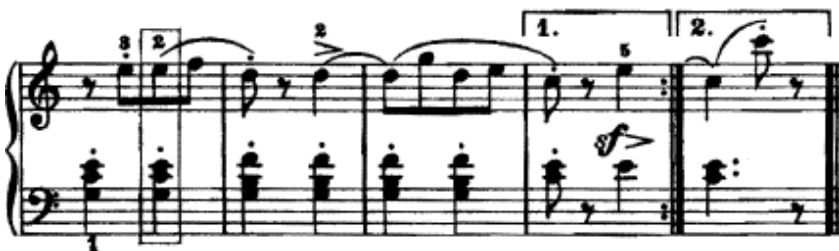
vi
ii6
6
I4

B. Arabesque, Op.100, No.1 by Johann Friedrich Burgmüller



key a _____ :

i
6
iv4



6
III4

Answers – THEORY PRACTICE 3 (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 2x2pts=4, notes 2x2pts=4, key signature or accidentals 2x3pts=6, total 14)

C flat major (ascending only)

c melodic minor (ascending and descending)

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

Mixolydian

Phrygian

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

Ex. m7 M7 °7 m7 ø7

Answers – THEORY PRACTICE 3 (PIANO)

B. Fantasy, K397 by Wolfgang Amadeus Mozart

Adagio.

HC

3. Find non-chord tones and circle them.

(8x3pts=24)

Barcarole, Op.100, No.22 by Johann Friedrich Burgmüller

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

G Phrygian

5. 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. B	<u>C#</u>	<u>A^b</u>	<u>F</u>	<u>E^b</u>
inversion	Ex.	<u>7</u>	<u>5</u>	<u>3</u>	<u>5</u>

Answers – THEORY PRACTICE 3 (PIANO)

6. In the following two excerpts, identify the key and write at the beginning. Analyze the chords in each box 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. No.5 from Six Pieces For Children, Op.72 by Felix Mendelssohn

key G : 6 6 6
iv4 iiø5 V5

B. Morning Bell, Op.109, No.9 by Johann Friedrich Burgmüller

Andante sostenuto (♩ = 84)

key A♭ : I

V7

IV

Answers – THEORY PRACTICE 3 (PIANO)

The first system of music consists of three measures. The first measure has a first ending bracket with a '2.' above it. The second measure has a dynamic marking of *mf*. The third measure has a fermata over the final note. The bass line features a steady eighth-note accompaniment.

6
V5/V

The second system of music consists of three measures. The first measure has a fermata over the final note. The second and third measures continue the melodic and harmonic progression. The bass line continues with eighth-note accompaniment.

The third system of music consists of three measures. The first measure has a dynamic marking of *f*. The second measure has a *cresc.* marking. The third measure has an *accelerando* marking and a dynamic marking of *sf*. The bass line continues with eighth-note accompaniment.

6
V5/vi

Answers – THEORY PRACTICE 3 (PIANO)

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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 : direct modulation The Wild Horseman, No.8 from *Album For The Young*, Op.68 by Robert Schumann



key a :



F:



Answers – THEORY PRACTICE 3 (PIANO)

b. Answer : common-chord modulation

Andante from Sonata, Op.79
by Ludwig van Beethoven

key G :

Bb :

2. In the following common-chord modulation, write the keys and Roman numerals. (5x4pts=20)

Andante cantabile from Sonata, KV330 by Wolfgang Amadeus Mozart

key F :

I6

C : IV6

ii

3. Choose the correct answers from A~D in the music example.

(4x4pts=16)

Neighboring tone (n) B

Passing tone (p) A

Suspension (s) D

Appoggiatura (app) C

Answers – THEORY PRACTICE 3 (PIANO)

4. 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)

Awakening in the Woods, Op.109, No.12 by Johann Friedrich Burgmüller

A.
inversion 7
quality Mm

B. 4
inversion 2
quality °

C. 4
inversion 3
quality Mm

Answers – THEORY PRACTICE 3 (PIANO)

5. In the excerpt below, analyze the chords in the boxes and write the Roman numerals on the lines.

(4x4pts=16)

Träumerei, No.7 from *Kinderszenen*, Op.15 by Robert Schumann

Nº 7.

p

ritard.

I 6
 V5/vi

V/ii

V/vi