

# 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

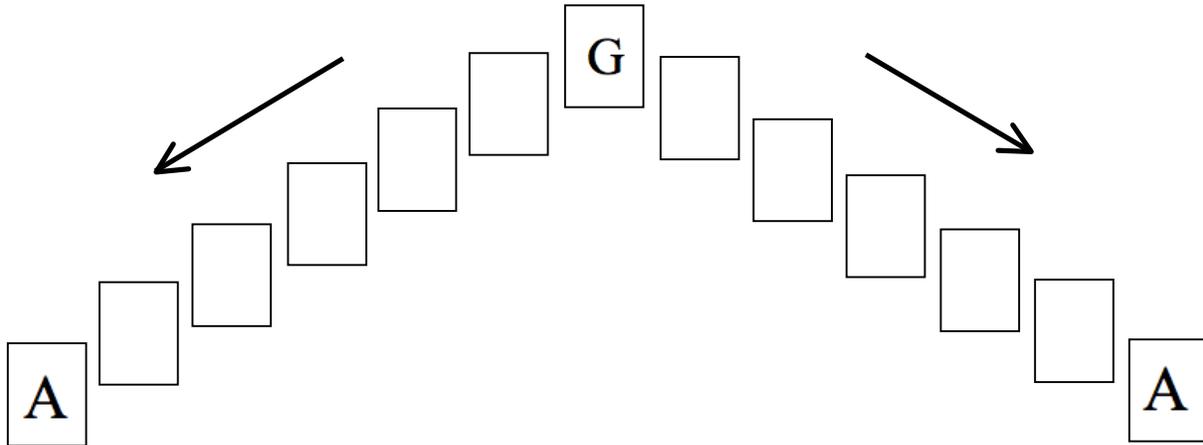
2. Circle the counts that each note or rest gets. (5x6pts=30)



# THEORY PRACTICE #1 (PIANO)

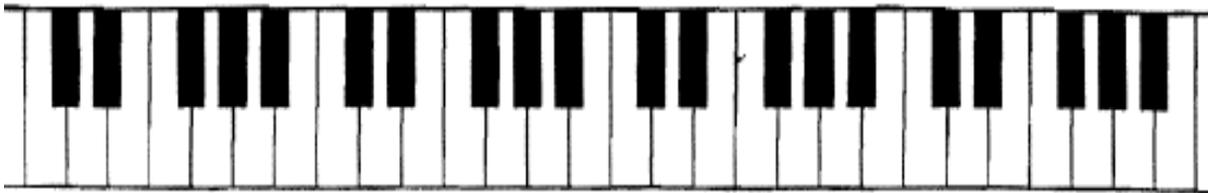
3. Fill in the music alphabet going up and down.

(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 ← )

(6)



# THEORY PRACTICE #1 (PIANO)

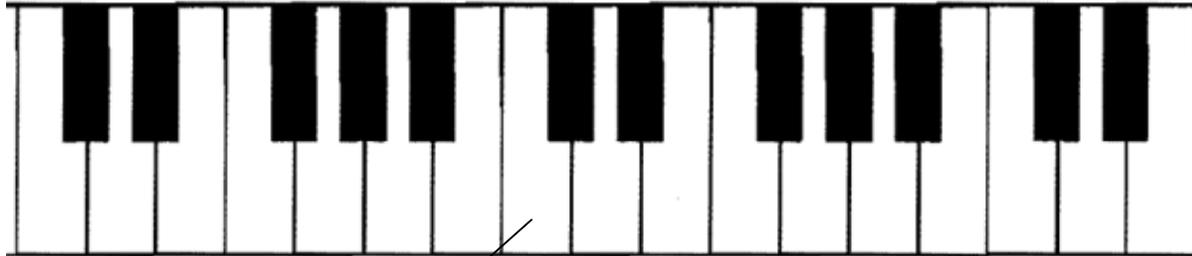
CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory** Prep B Practice 1 Piano

Page 1 of 2 Score : \_\_\_\_\_

100

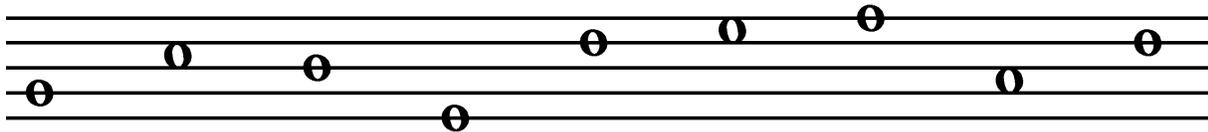
1. Name these notes and draw lines to connect them to the correct keys on the keyboard. (8x5pts=40)



Ex. Middle C

Ex. C \_\_\_\_\_

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

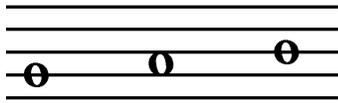
b. 3 beats in a measure

# THEORY PRACTICE #1 (PIANO)

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

(3x5=15)

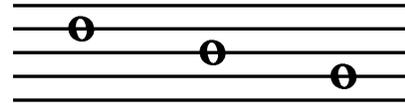
Circle one answer.



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

# THEORY PRACTICE #1 (PIANO)

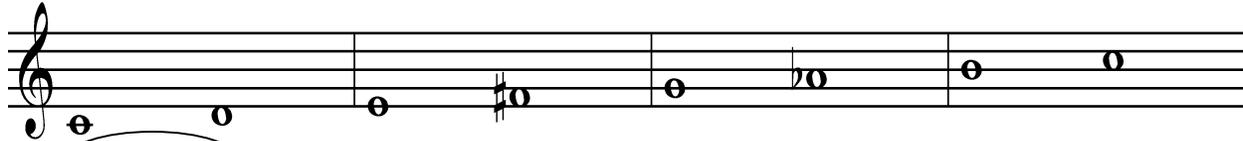
CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory** Level 1 Practice 1 Piano

Page 1 of 2 Score : \_\_\_\_\_

100

1. 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

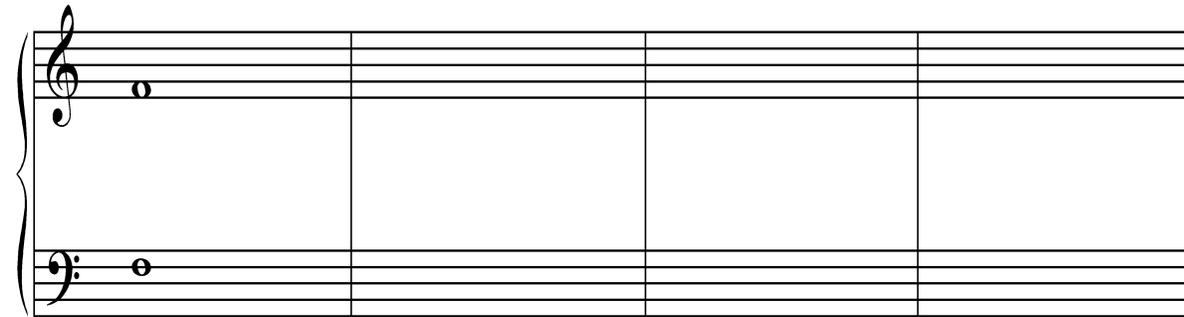
Whole step  
Half step

Whole step  
Half step

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



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



Ex. F

E

C

A

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

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



# THEORY PRACTICE #1 (PIANO)

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



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

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

Ex. D      \_\_\_\_\_

# THEORY PRACTICE #1 (PIANO)

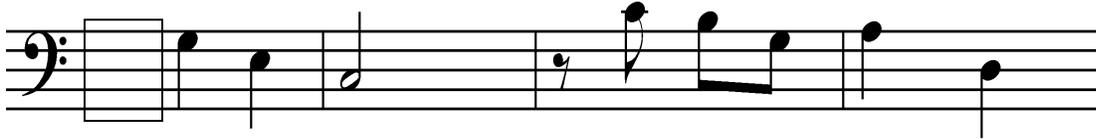
CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory** Level 2 Practice 1 Piano

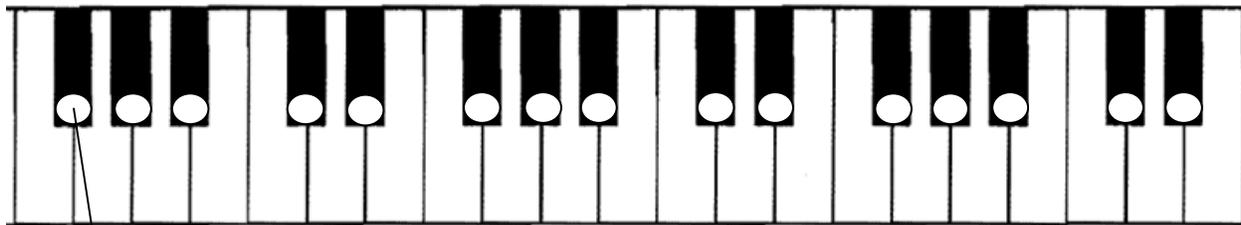
Page 1 of 2 Score : \_\_\_\_\_

100

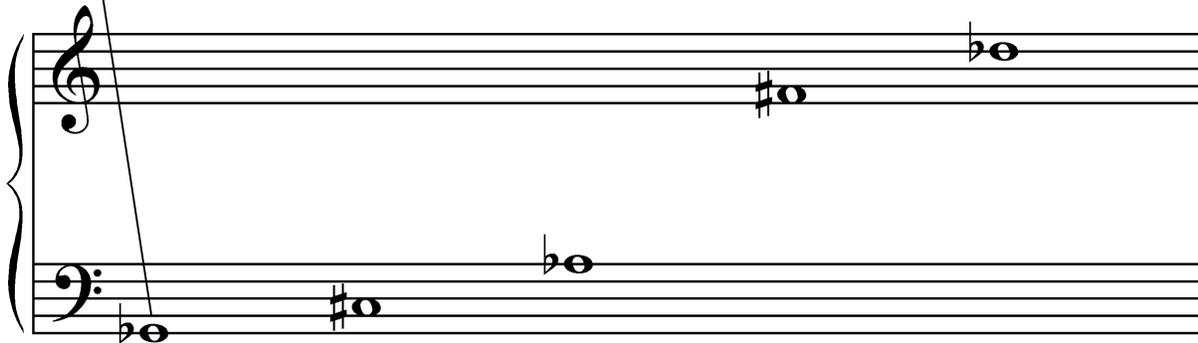
1. Write the time signature that matches the number of beats per measure. (4)



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

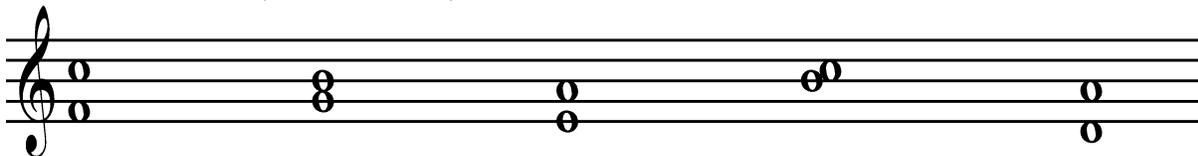


↑  
Middle C



Ex. G $\flat$  \_\_\_\_\_

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



Ex. 5<sup>th</sup> \_\_\_\_\_

# 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

Whole step

Whole step

Half step

Half step

Half step

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

\_\_\_\_\_



# THEORY PRACTICE #1 (PIANO)

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

A musical staff in treble clef containing three major chords: C major (C4, E4, G4), F major (F4, A4, C5), and G major (G4, B4, D5). Three downward-pointing arrows are positioned above each chord.

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

A musical staff in treble clef with four pairs of notes: C4 and G4, C4 and E4, C4 and F4, and C4 and D5.

\_\_\_\_\_

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.

\_\_\_\_\_

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.

A musical staff in bass clef containing five chords: C major (C3, E3, G3), F major (F3, A3, C4), G major (G3, B3, D4), D major (D3, F3, A3), and E major (E3, G3, B3).

Ex. GM \_\_\_\_\_

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)

A blank musical staff with five lines for writing the G major scale.

d natural minor  
(ascending only)

A blank musical staff with five lines for writing the d natural minor scale.



# 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.

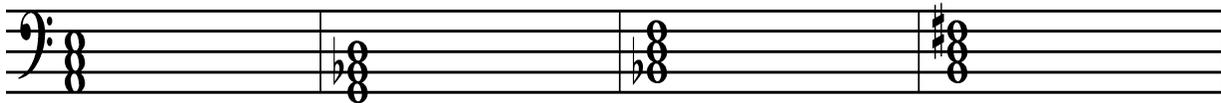


\_\_\_\_\_ major  
\_\_\_\_\_ minor



\_\_\_\_\_ major  
\_\_\_\_\_ 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                      \_\_\_\_\_                      \_\_\_\_\_                      \_\_\_\_\_

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)



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





# THEORY PRACTICE #1 (PIANO)

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



\_\_\_\_\_ major

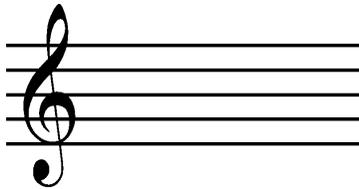
\_\_\_\_\_ minor



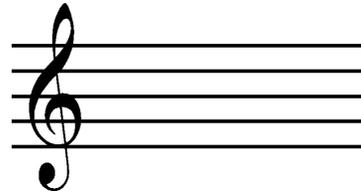
\_\_\_\_\_ major

\_\_\_\_\_ minor

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



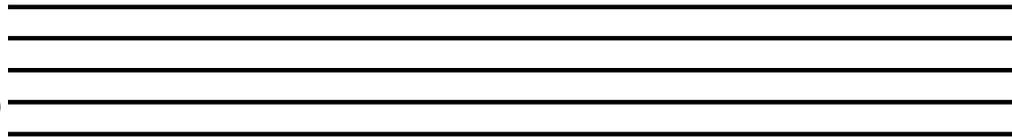
F major



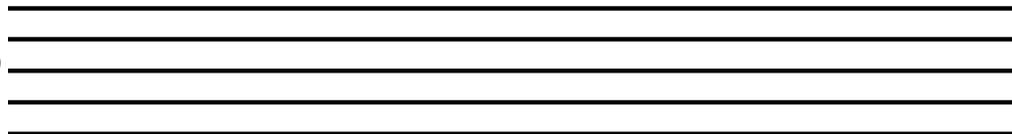
e minor

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)





# THEORY PRACTICE #1 (PIANO)

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



\_\_\_\_\_ major

\_\_\_\_\_ minor



\_\_\_\_\_ major

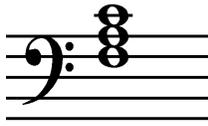
\_\_\_\_\_ minor



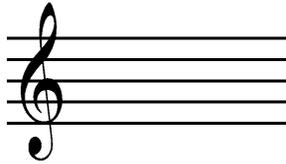
\_\_\_\_\_ major

\_\_\_\_\_ minor

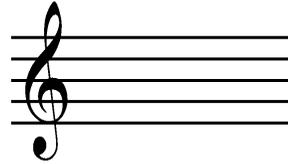
5. Draw triads to match the following Roman numerals. Draw accidentals if necessary. (3x3pts=9)



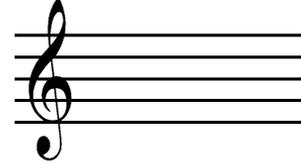
F: I



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 \_\_\_\_\_ : \_\_\_\_\_

# 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. aug5<sup>th</sup>, dim4<sup>th</sup>, etc.)

\_\_\_\_\_

\_\_\_\_\_

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)

# THEORY PRACTICE #1 (PIANO)

4. Write the chords of the following scale degrees in root position in the given **minor keys**. (8x3pts=24)

i      V      III      iv                      i      iv      VI      III

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

\_\_\_\_\_ major

\_\_\_\_\_ minor

\_\_\_\_\_ major

\_\_\_\_\_ minor

\_\_\_\_\_ major

\_\_\_\_\_ minor

# 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)

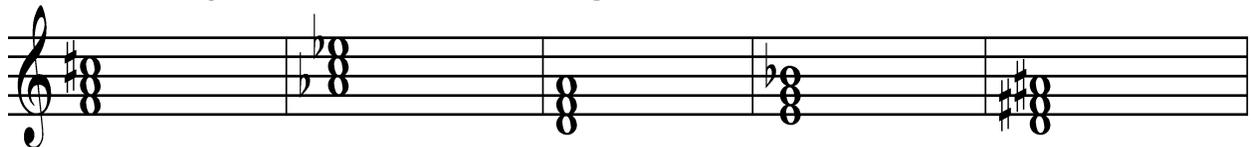
e flat natural minor (ascending only) \_\_\_\_\_

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 "o" for diminished chords.



Ex. F<sup>+</sup>   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_

3. Write the chords of the following scale degrees in root position in the given keys. (5x3pts=15)



F major :   V            iii            vii<sup>o</sup>            d minor :            vii<sup>o</sup>            VI

# 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)

_____ major	_____ major	_____ major	_____ major
_____ minor	_____ minor	_____ minor	_____ 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 \_\_\_\_\_ : \_\_\_\_\_

# THEORY PRACTICE #1 (PIANO)

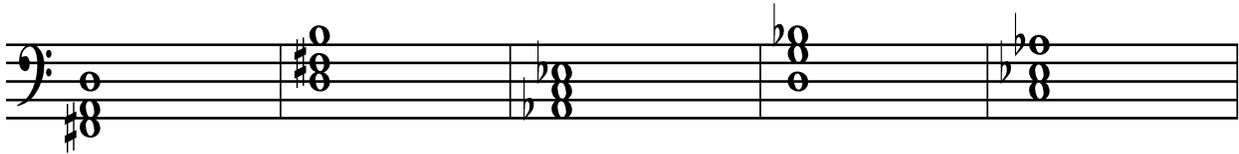
CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory** Level 9 Practice 1 Piano

Page 1 of 3 Score : \_\_\_\_\_

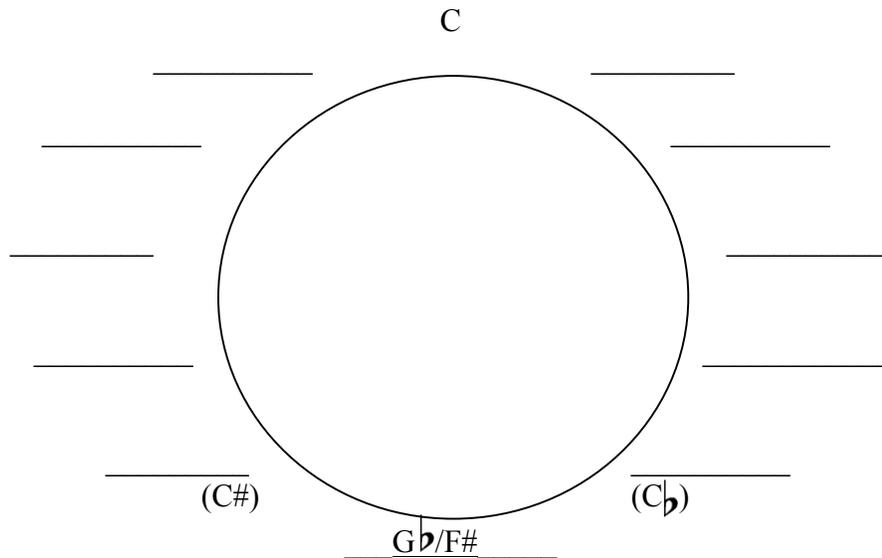
100

1. Identify the type of inversion of the following chords by using “root, <sup>6</sup>, <sup>6</sup>, <sup>4</sup>.” (4x3pts=12)

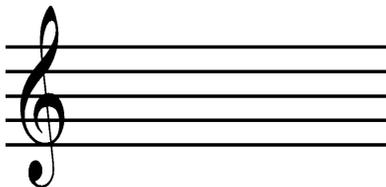


Ex.   6   \_\_\_\_\_

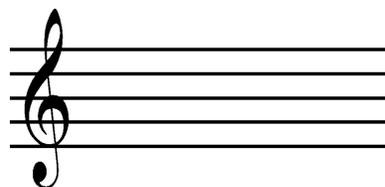
2. Complete the circle of fifths. Write the major key names, not the sharps and flats. (10x2pts=20)



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



sharps

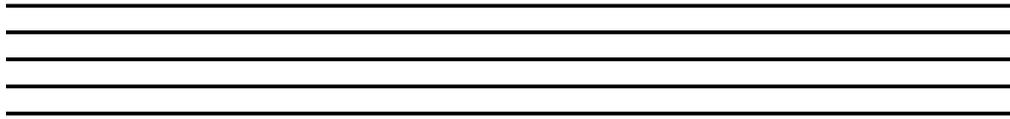


flats

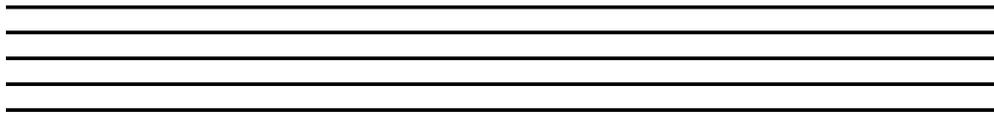
# THEORY PRACTICE #1 (PIANO)

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)

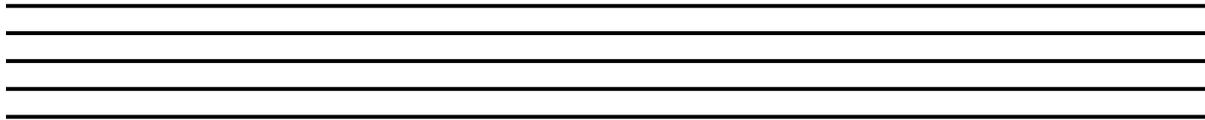
C flat major  
(ascending only)



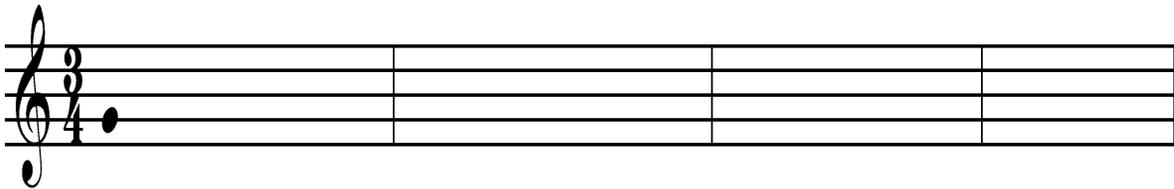
b harmonic minor  
(ascending only)



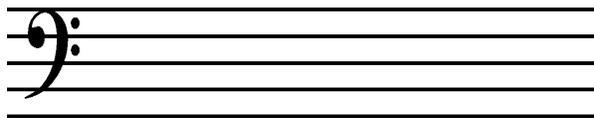
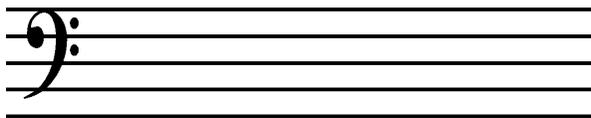
b melodic minor (ascending and descending)



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°

# 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°                      \_\_\_\_\_                      \_\_\_\_\_                      \_\_\_\_\_

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 \_\_\_\_\_ : \_\_\_\_\_

# THEORY PRACTICE #1 (PIANO)

CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory** Level 10 Practice 1 Piano

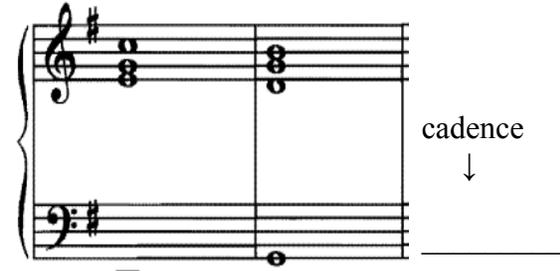
Page 1 of 3 Score : \_\_\_\_\_

100

1. Write the Roman numerals on the lines. (9x3pts=27)

Identify the type of cadence.

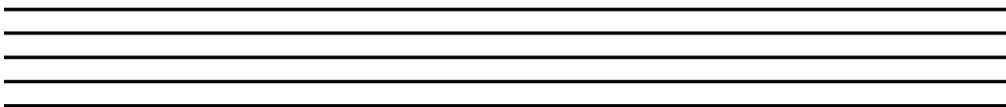
Choose from: “AC”(authentic cadence), “PC”(plagal cadence), “DC”(deceptive cadence), “HC”(half cadence).

 <p style="text-align: center;">cadence ↓ _____</p>	 <p style="text-align: center;">cadence ↓ _____</p>
G : _____	G : _____

 <p style="text-align: center;">cadence ↓ _____</p>
G : _____

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)



# THEORY PRACTICE #1 (PIANO)

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

A. *Allegro scherzando*, Hob. III:75/4 by Joseph Haydn

key \_\_\_\_\_:

B. *Alla Tarantella*, Op.39, No.2 by Edward MacDowell

key \_\_\_\_\_:

# THEORY PRACTICE #1 (PIANO)

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

\_\_\_\_\_

\_\_\_\_\_

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

Ex. M7      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

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

Ex. <sup>6</sup>  
4      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_



# 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  $\overset{7}{\underset{5}{\cdot}}, \overset{6}{\underset{3}{\cdot}}, \overset{4}{\underset{2}{\cdot}}$ .

root	Ex. <u>F</u>				
	4				
inversion Ex.	<u>2</u>				

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

C Dorian

# THEORY PRACTICE #1 (PIANO)

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

Morning Prayer , Op.39, No.1 by Peter Ilyich Tchaikovsky

A.

key → \_\_\_\_\_ : \_\_\_\_\_

Fantasie Impromptu, Op.66 by Frédéric Chopin

B.

key \_\_\_\_\_ : \_\_\_\_\_

# 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 : \_\_\_\_\_ Sonatina, Allegro non tanto, Op.55, No.4  
by Friedrich Kuhlau

key \_\_\_\_\_ :

- b. Answer : \_\_\_\_\_ Sonatina, Spiritoso, Op. 36, No.3  
by Muzio Clementi

key \_\_\_\_\_ :

# THEORY PRACTICE #1 (PIANO)

2. Identify the inversions (7, <sup>6</sup><sub>5</sub>, <sup>4</sup><sub>3</sub>, <sup>4</sup><sub>2</sub>) and quality (M, Mm, m, °, °) of the following three 7<sup>th</sup> chords, marked A, B, and C. (6x4pts=24)

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



A. inversion \_\_\_\_\_ quality \_\_\_\_\_



B. inversion \_\_\_\_\_ quality \_\_\_\_\_

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



C. inversion \_\_\_\_\_ quality \_\_\_\_\_

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

Neighboring tone (n) \_\_\_\_\_

Passing tone (p) \_\_\_\_\_

Suspension (s) \_\_\_\_\_

Appoggiatura (app) \_\_\_\_\_



# 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

key \_\_\_\_\_ :

\_\_\_\_\_ : \_\_\_\_\_

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

C: