1. Do these notes go up, down, or stay the same? Circle one answer.

(4x5pts=20)

2. Circle the counts that each note or rest gets. (5x6pts=30)
3. Fill in the music alphabet going up and down.  

4. Find and label all the F keys.  

5. On the keyboard below, draw an arrow to show which way the sound goes up or higher.  
(→ or ←)
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.
   
   a. 4 beats in a measure  
   b. 3 beats in a measure
4. Do these three notes go **up**, **down**, or stay the **same**? 
   Circle one answer.

5. Are the following notes moving by **steps** or **skips**? 
   Circle one answer.
1. Are the intervals below a whole step or a half step? Circle one answer.

Ex. Whole step
Half step

2. Draw bar lines so that each measure has the correct number of beats.

3. Draw notes on both staves to match letters below. Use whole notes.

Ex. F E C A

4. Write the time signature that matches the number of beats per measure. Choose $\frac{3}{4}$ or $\frac{4}{4}$. 
5. How many beats or counts do the following notes or rests get in $\frac{4}{4}$?

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

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

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

```
\begin{music}
\meter 4/4
\end{music}
```

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

Ex. G♭

```
\begin{music}
\text{\text{Middle C}}
\end{music}
```

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

```
\begin{music}
\text{\text{Ex. 5\textsuperscript{th}}}
\end{music}
```
4. Circle all the notes that are played as sharps or flats. Keep in mind the ‘rules about accidentals.’

4x3pts=15

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? Circle one answer.

3x4pts=12

7. Write in the counting on the line below using 1+2+3+… for each measure.

3x3pts each m.=9
1. Draw bar lines so that each measure has the correct number of beats. (5x3pts=15)

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

3. Name these notes and draw lines to connect them to the correct keys on the keyboard. (6x3pts=18)
4. Draw the relative minor triad of the following major chords. (3x3pts=9)

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

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

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.

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)
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.
   Circle the correct answers.
   Name the root and its quality.
   (inversion 4x2pts=8, root and quality 4x2pts=8, total 16)
   
   F maj
   ___________________________
   ___________________________

3. Label the intervals. (unison, 2\textsuperscript{nd}, 3\textsuperscript{rd}, 4\textsuperscript{th}, 5\textsuperscript{th}, 6\textsuperscript{th}, 7\textsuperscript{th}, octave, 9\textsuperscript{th}, 10\textsuperscript{th})
   (3x3pts=9)
   
   Ex. 7\textsuperscript{th}
   ___________________________
   ___________________________
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.

\[
\begin{array}{c}
  \text{\#} \\
  \text{b}
\end{array}
\]

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

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.

\[
\begin{array}{c}
  \text{\#} \\
  \text{b}
\end{array}
\]

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)

CSMTA Achievement Day Name: ____________________ Teacher code: ____

Theory Level 5 Practice 1 Piano Page 1 of 2 Score: ____

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.)

   Ex. root 1st 2nd root 1st 2nd root 1st 2nd root 1st 2nd

   __________ __________ __________ __________

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

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

   I iii V I ii IV

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

   Ex. M3

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

\[
\begin{align*}
\text{\#} & \quad \text{\#} \\
\text{____ major} & \quad \text{____ major} \\
\text{____ minor} & \quad \text{____ minor}
\end{align*}
\]

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

\[
\begin{align*}
\text{F major} & \quad \text{e minor}
\end{align*}
\]

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)

\[
\begin{align*}
\text{E flat major} \\
\text{(ascending only)}
\end{align*}
\]

\[
\begin{align*}
\text{b natural minor} \\
\text{(ascending only)}
\end{align*}
\]
1. Write the parallel minor triad of the following major chords. (4x4pts=16)

\[ \begin{array}{cccc}
\hat{2} & \hat{2} & \hat{2} & \hat{2} \\
\end{array} \]

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

Ex. 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)

\begin{array}{cccc}
c sharp natural minor (ascending only) & & & \\
A flat major (ascending only) & & & \\
\end{array}
4. Identify these key signatures by writing in the major and relative minor key names. (6x4pts=24)

\[
\begin{align*}
\text{\#3 major} & \quad \text{\#5 major} & \quad \text{\#1 major} \\
\text{\#3 minor} & \quad \text{\#5 minor} & \quad \text{\#1 minor}
\end{align*}
\]

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

\[
\begin{align*}
\text{F : I} & \quad \text{B flat : V} & \quad \text{A : IV} & \quad \text{D : ii}
\end{align*}
\]

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)

\[
\begin{align*}
\text{Canon in D by Johann Pachelbel}
\end{align*}
\]

\[
\begin{align*}
\text{Key} & \quad \text{_____} & \quad \text{_____} & \quad \text{_____} & \quad \text{_____} & \quad \text{_____}
\end{align*}
\]
1. Write the parallel minor triad of the following major chord. (2x3pts=6)

\[ \text{\textbf{Parallel Minor Triad}} \]

2. Label the intervals. Include Major, minor, or Perfect, augmented, and diminished (M, m, P, aug., dim.). (ex. aug\(5^{\text{th}}\), dim\(4^{\text{th}}\), etc.) (7x4pts=28)

\[ \text{\textbf{Interval Labels}} \]

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)

\[ \text{\textbf{D flat major Scale}} \]

G sharp natural minor (ascending only)

\[ \text{\textbf{G sharp natural minor Scale}} \]

E harmonic minor (ascending only)

\[ \text{\textbf{E harmonic minor Scale}} \]
4. Write the chords of the following scale degrees in root position in the given \textbf{minor keys}. (8x3pts=24)

\begin{align*}
\text{i} & \quad \text{V} & \quad \text{III} & \quad \text{iv} \\
\text{i} & \quad \text{iv} & \quad \text{VI} & \quad \text{III}
\end{align*}

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

\begin{align*}
\text{_____ major} & \quad \text{_____ major} & \quad \text{_____ major} \\
\text{_____ minor} & \quad \text{_____ minor} & \quad \text{_____ minor}
\end{align*}
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^+

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
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

key _____ : ______ ______ ______ ______
1. Identify the type of inversion of the following chords by using “root, 6, 6.”

2. Complete the circle of fifths. Write the major key names, not the sharps and flats.

3. Draw seven sharps and seven flats in the order that they would appear in the key signature.
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.
Draw in any accidentals. The first note is given.

(4x2pts=each m.=8)

6. Draw triads to match the following Roman numerals and the quality symbols.
Draw accidentals as needed.

(4x3pts=12)

E flat major : iii vii°
D minor : VI vii°
7. Identify the root and the quality of the following chords. 
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. 
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: ______

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

 cadence ↓

G : _____   _____

 cadence ↓

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)

________________________________________
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

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

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

Ionian: 

Dorian: 

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

Ex. M7: 

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

Ex. 6: 

Ex. 4: 

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1. Re-write the following inverted seventh chords in \textit{root position}. \hspace{1cm} (8x2=16)
Identify the quality.
Use M7, Mm7, m7, 7, and 7.

\begin{align*}
\text{Ex.} & \quad \downarrow & \downarrow & \downarrow & \downarrow \\
\text{Ex. M7} & \quad & & & \\
\end{align*}

2. Identify the type of cadence. \hspace{1cm} (3x3pts=9)

A. \hspace{1cm} \text{Moderato from Sonatina by Ludwig van Beethoven}

B. \hspace{1cm} \text{Romanze from Sonatina by Ludwig van Beethoven}
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 7, 6, 5, 4, 3, 2.

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

C Dorian

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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 2x2 pts=4, analysis 8x3 pts=24, total 28)

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

A. 

key→____ : _______ _______ _______ _______ _______ _______ _______ _______ 

B. Fantasie Impromptu, Op.66 by Frédéric Chopin

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

B. inversion _____ quality ______

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) ______
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: _______ _______ _______ _______ _______ _______ _______