

THEORY PRACTICE #1 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Prep Practice 1 Treble Clef

Page 1 of 2 Score : _____

100

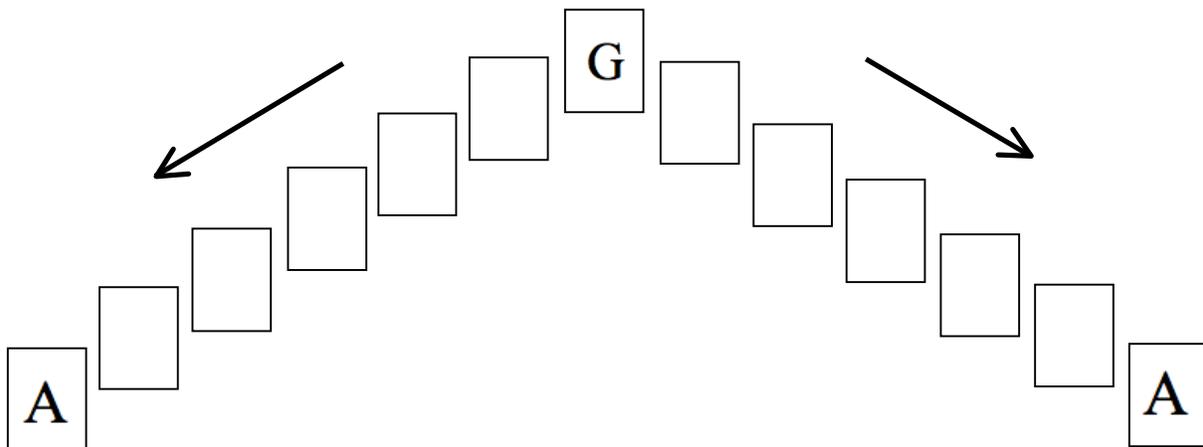
1. Circle the counts that each note or rest gets.

(5x4pts=20)



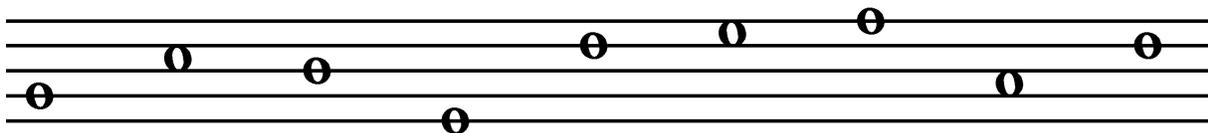
2. Fill in the music alphabet going up and down.

(10x2pts=20)



3. Find and circle the LINE notes.

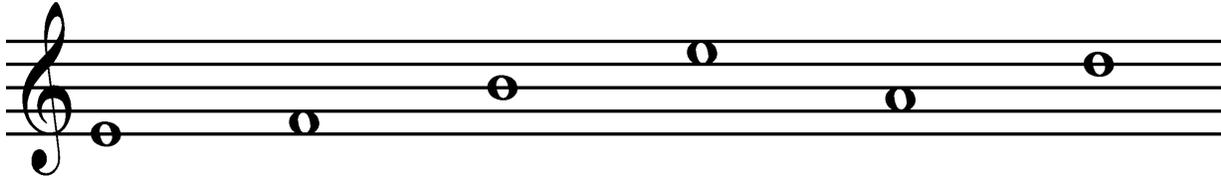
(6x4pts=24)



THEORY PRACTICE #1 (TREBLE CLEF)

4. Name these notes.

(5x4pts=20)



Ex. E _____

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

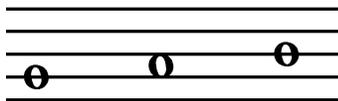
(4)

a. 4 beats in a measure

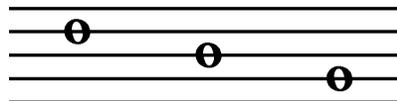
b. 3 beats in a measure

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

(2x3pts=6)



up
down
same



up
down
same

7. Are the following notes moving by steps or skips?
Circle one answer.

(2x3pts=6)



steps
skips

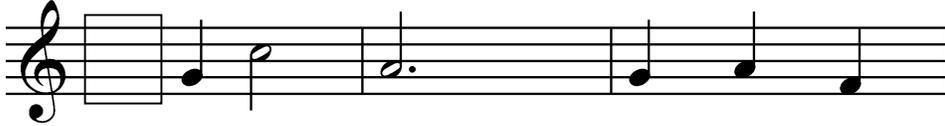


steps
skips

THEORY PRACTICE #1 (TREBLE CLEF)

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

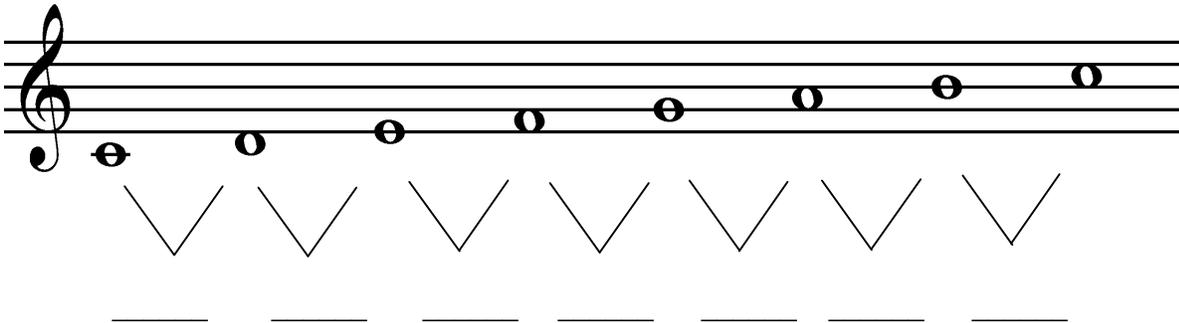
Choose $\frac{3}{4}$ or $\frac{4}{4}$.



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



6. Write "W" for whole step and "H" for half step. (7x4pts=28)



THEORY PRACTICE #1 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 2 Practice 1 Treble Clef

Page 1 of 2 Score : _____

100

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

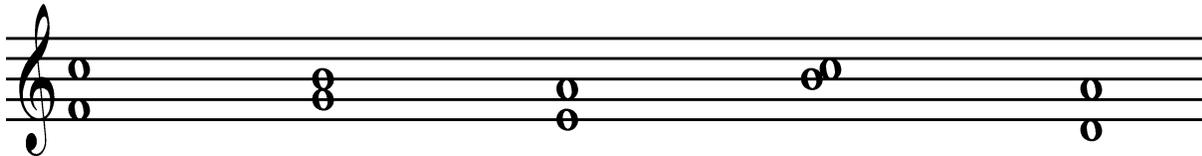


2. Name these notes. (4x5pts=20)



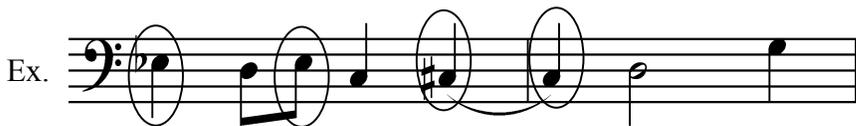
Ex. D# _____

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



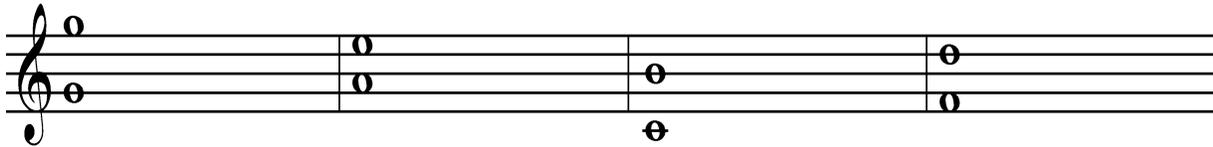
Ex. 5th _____

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



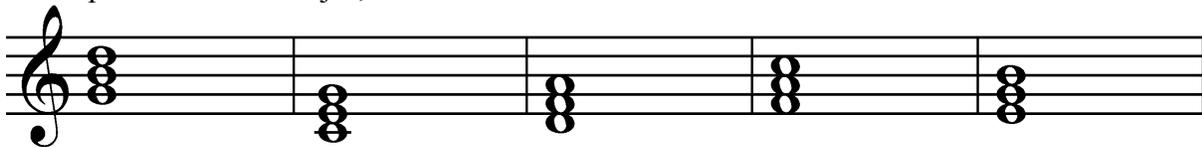
THEORY PRACTICE #1 (TREBLE CLEF)

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



6. Write the pattern of whole steps and half steps in the major scale. (4)
Use "W" for whole steps and "H" for half steps.

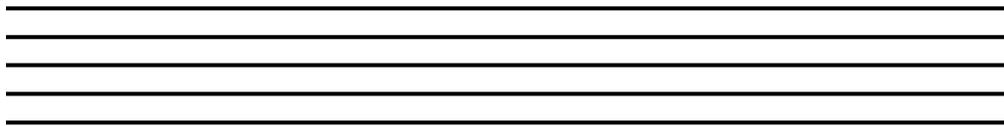
7. Name the root and quality (major/minor) of these chords. (root 4x2pts=8, quality 4x3pts=12, total 20)
Use capital letters for major, and lower case letters for minor.



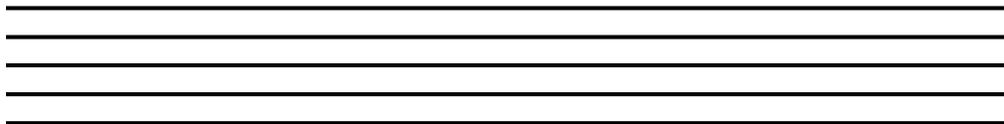
Ex. GM _____

8. 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)

G major
(ascending only)



d natural minor
(ascending only)



THEORY PRACTICE #1 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

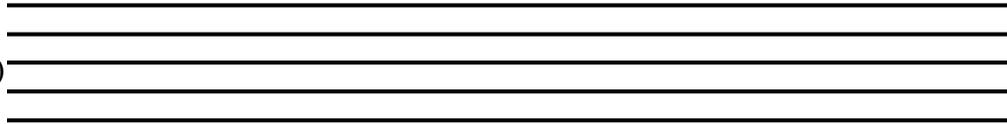
Theory Level 4 Practice 1 Treble Clef

Page 1 of 2 Score : _____

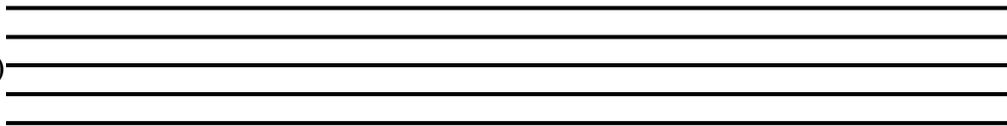
100

1. 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)

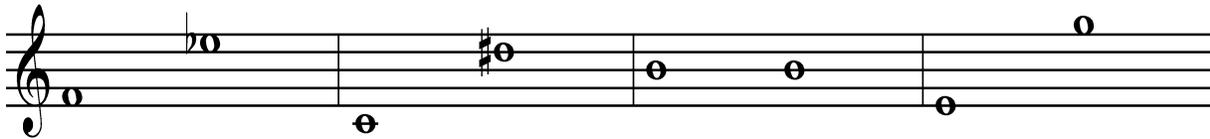
b natural minor
(ascending only)



B flat major
(ascending only)



2. Label the intervals. (unison /prime, 2nd, 3rd, 4th, 5th, 6th, 7th, octave, 9th, 10th) (3x4pts=12)



Ex. 7th

3. Identify these key signatures by writing in the major and relative minor key names. (4x4pts=16)
Use capital letters for major, and lower case letters for minor.



_____ major

_____ minor



_____ major

_____ minor

THEORY PRACTICE #1 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 5 Practice 1 Treble Clef

Page 1 of 2 Score : _____

100

1. 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
 F major _____ _____

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 IV V I IV V

THEORY PRACTICE #1 (TREBLE CLEF)

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



Ex. M3 _____ _____ _____ _____

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



_____ major

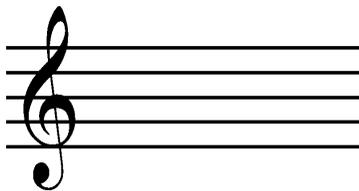
_____ minor



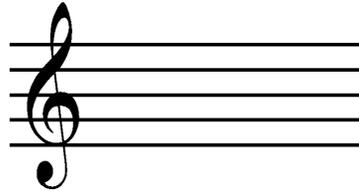
_____ major

_____ minor

6. Draw the sharps and flats needed to make these key signatures. (2x4pts=8)



B flat major



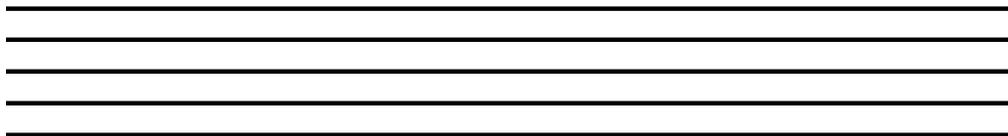
e minor

7. 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 2x3pts=6, key signature or accidentals 2x3pts=6, total 16)

E flat major
 (ascending only)



b natural minor
 (ascending only)



THEORY PRACTICE #1 (TREBLE CLEF)

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



_____ major

_____ minor



_____ major

_____ minor



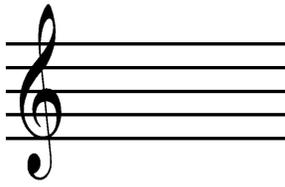
_____ major

_____ minor

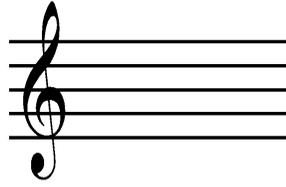
5. Draw triads to match the following Roman numerals. Draw accidentals if necessary. (3x4pts=12)



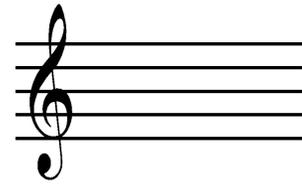
Ex. F : I



B flat : V

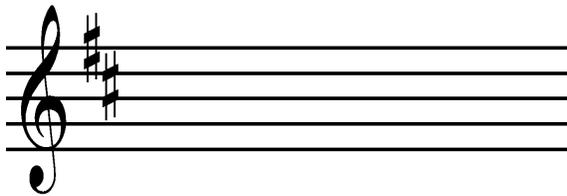


A : IV



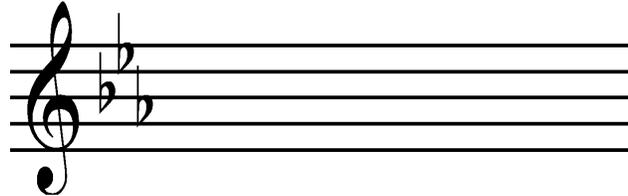
D : ii

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



ii

vi



I

iii

THEORY PRACTICE #1 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

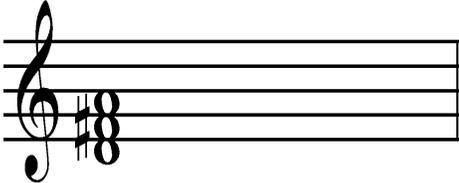
Theory Level 7 Practice 1 Treble Clef

Page 1 of 2 Score : _____

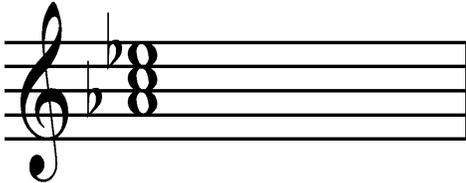
100

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

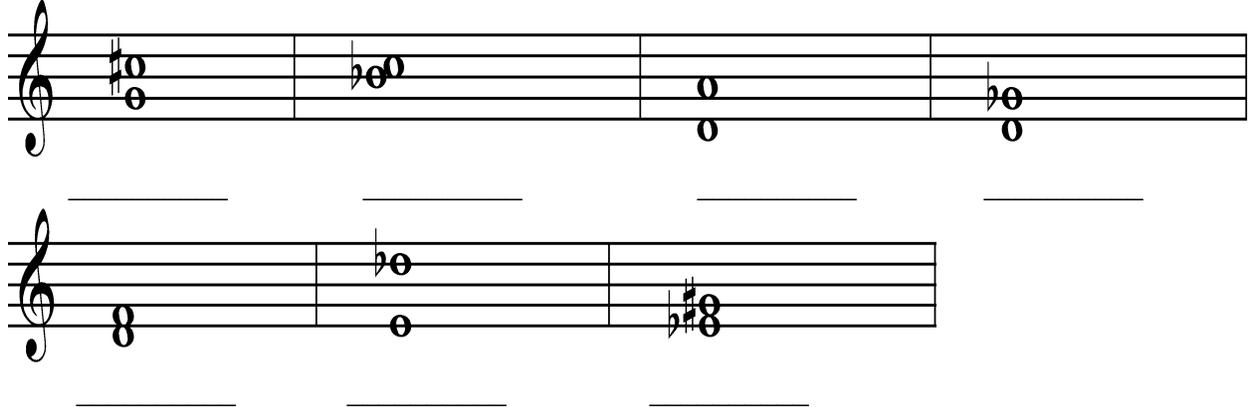
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↓

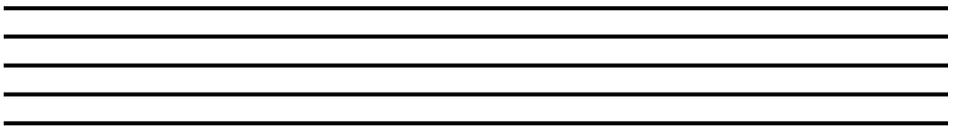


2. Label the intervals. (7x4pts=28)
 Include Major, minor, or Perfect, augmented, and diminished (M, m, P, aug., dim.).
 (ex. aug5th, dim4th, etc.)



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

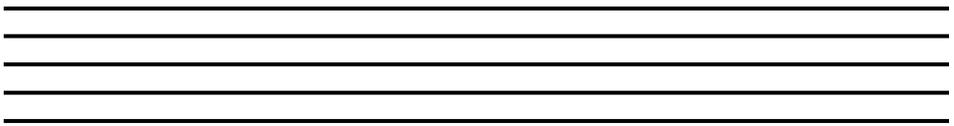
D flat major
 (ascending only)



g sharp natural minor
 (ascending only)



e harmonic minor
 (ascending only)



THEORY PRACTICE #1 (TREBLE CLEF)

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 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 8 Practice 1 Treble Clef

Page 1 of 2 Score : _____

100

1. 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 4x2pts=8, total 24)

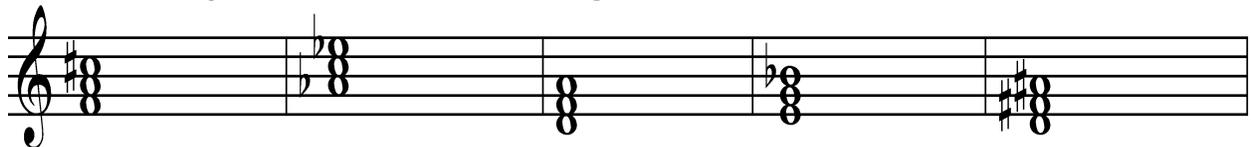
e flat natural minor (ascending only) _____

d harmonic minor (ascending only) _____

F sharp major (ascending only) _____

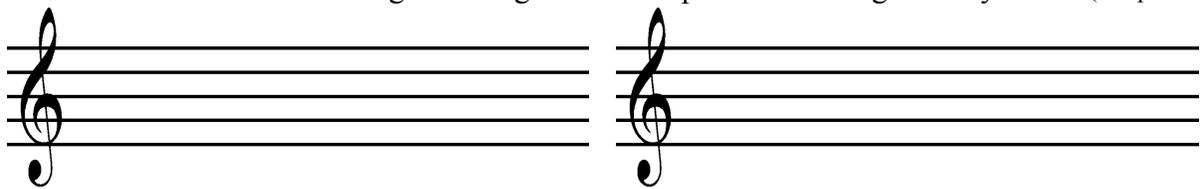
d melodic minor (ascending and descending) _____

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

THEORY PRACTICE #1 (TREBLE CLEF)

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. (5x3pts=15)
 Analyze the chords at measure 1, 3, 5, 8 and write the Roman numerals on the lines.

Andantino from *the Fantasia*, D.934 by Franz Schubert
 Arranged for three flutes

key _____ : _____

THEORY PRACTICE #1 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 9 Practice 1 Treble Clef

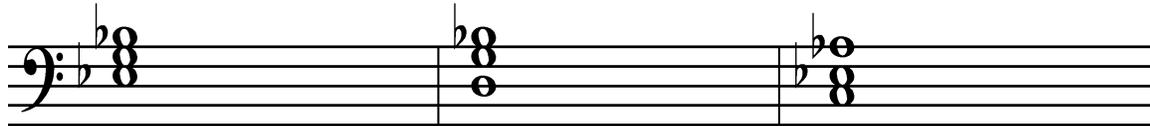
Page 1 of 3 Score : _____

100

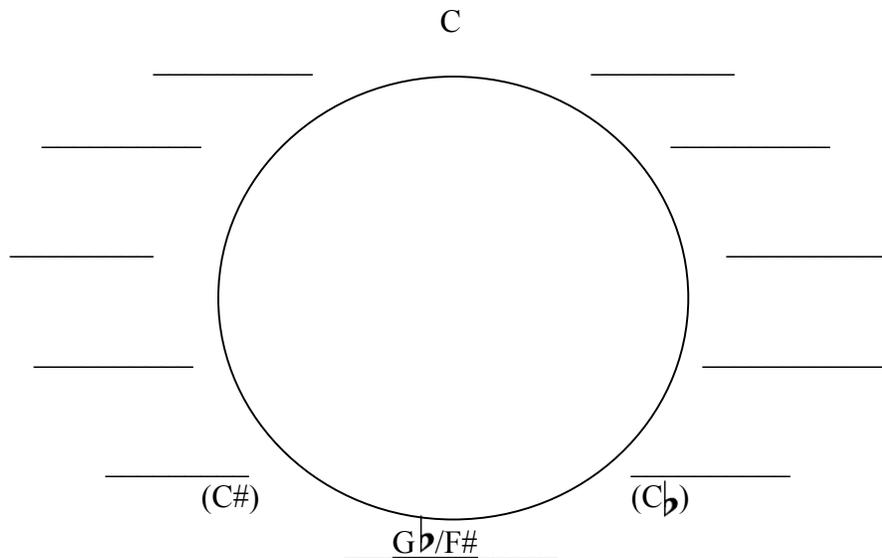
1. Identify the type of inversion of the following chords by using “root, ⁶, ⁶, ⁴.” (4x3pts=12)



Ex. 6 _____



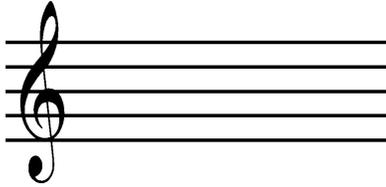
2. Complete the circle of fifths. Write the major key names, not the sharps and flats. (10x2pts=20)



THEORY PRACTICE #1 (TREBLE CLEF)

3. Draw seven sharps and seven flats in the order that they would appear in the key signature.

(2x3pts=6)



sharps



flats

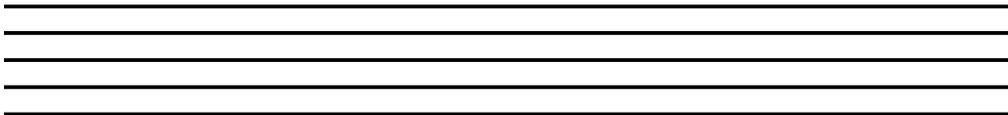
4. Draw clefs of your choice and write the following scales.

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

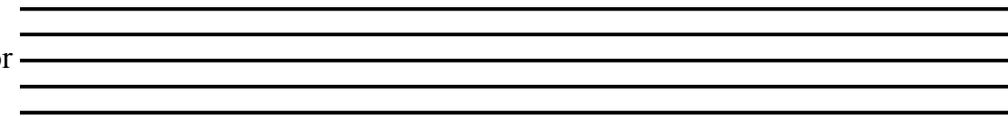
Use whole notes.

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

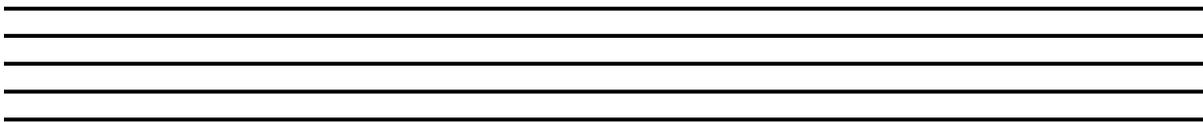
C flat major
(ascending only)



b harmonic minor
(ascending only)

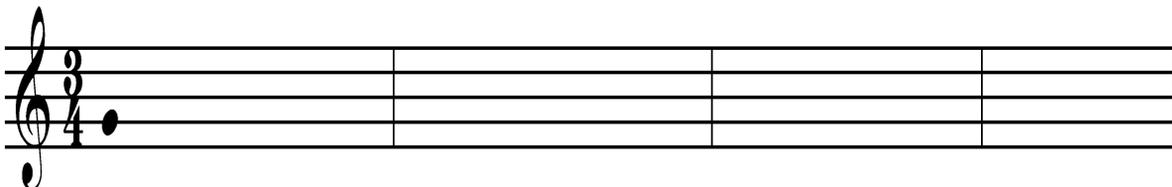


b melodic minor (ascending and descending)



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.



THEORY PRACTICE #1 (TREBLE CLEF)

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°

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 at measure 1, 3, 4 and write the Roman numerals on the lines.

Greensleeves (Folksong)

key _____ : _____ _____ _____

THEORY PRACTICE #1 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 10 Practice 1 Treble Clef

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).

cadence
↓

G : _____

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)

THEORY PRACTICE #1 (TREBLE CLEF)

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 (TREBLE CLEF)

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, ⁶, ⁶, ⁴.” (5x3pts=15)

Ex. ⁶
4 _____ _____ _____ _____

THEORY PRACTICE #1 (TREBLE CLEF)

3. Find non-chord tones and circle them. (8x3pts=24)

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

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

root	Ex. <u>F</u>				
	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 (TREBLE CLEF)

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 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 12 Practice 1 Treble Clef

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 (TREBLE CLEF)

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

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



A. inversion _____ 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 (TREBLE CLEF)

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

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

The first system of musical notation shows a common-chord modulation in G major. The key signature has one sharp (F#) and the time signature is 2/4. The melody starts on G4, moving through A4, B4, and C5. The bass line consists of eighth-note chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G2-B2-D3.

key _____ :

The second system of musical notation shows a common-chord modulation in D major. The key signature has two sharps (F# and C#) and the time signature is 2/4. The melody starts on D4, moving through E4, F#4, and G4. The bass line consists of eighth-note chords: D2-F#2-A2, E2-G2-B2, F#2-A2-C#3, and D2-F#2-A2.

_____ : _____

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

Cradle Song by Carl Maria von Weber

The first system of musical notation shows a common-chord modulation in C major. The key signature has no sharps or flats and the time signature is 3/4. The melody starts on C4, moving through D4, E4, and F4. The bass line consists of eighth-note chords: C2-E2-G2, D2-F2-A2, E2-G2-B2, and C2-E2-G2.

C:

The second system of musical notation shows a common-chord modulation in G major. The key signature has one sharp (F#) and the time signature is 3/4. The melody starts on G4, moving through A4, B4, and C5. The bass line consists of eighth-note chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G2-B2-D3.

The third system of musical notation shows a common-chord modulation in D major. The key signature has two sharps (F# and C#) and the time signature is 3/4. The melody starts on D4, moving through E4, F#4, and G4. The bass line consists of eighth-note chords: D2-F#2-A2, E2-G2-B2, F#2-A2-C#3, and D2-F#2-A2.