

THEORY PRACTICE #2 (TREBLE CLEF)

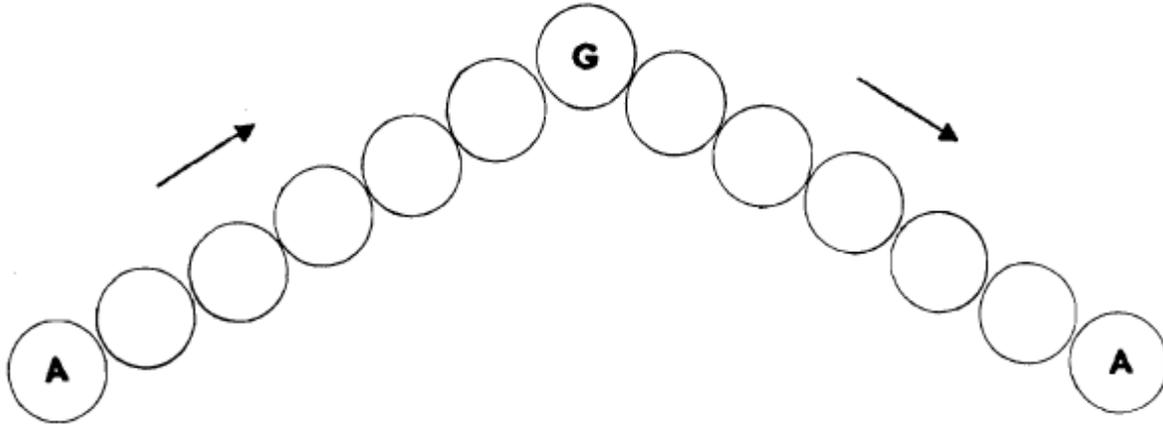
CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Prep Practice 2 Treble Clef

Page 1 of 2 Score : _____

100

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



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



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



steps

skips



steps

skips

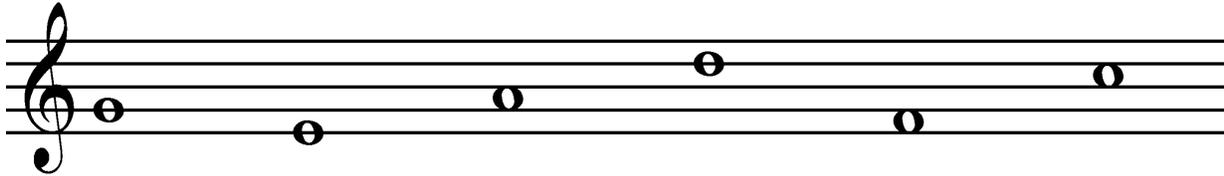


steps

skips

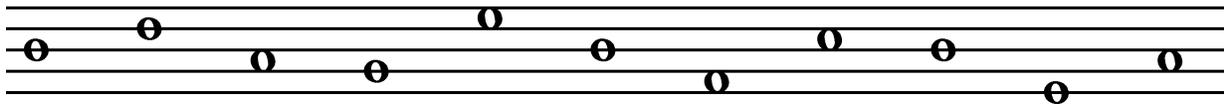
THEORY PRACTICE #2 (TREBLE CLEF)

4. Name these notes. (5x4pts=20)



Ex. G _____

5. Find and circle the SPACE notes. (5x3pts=15)



6. Do these three notes go **up**, **down**, or stay the **same**? (3x4pts=12)
Circle one answer.



up
down
same



up
down
same



up
down
same

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

a. 4 beats in a measure

b. 3 beats in a measure

THEORY PRACTICE #2 (TREBLE CLEF)

5. Write "W" for whole step and "H" for half step.

(7x4pts=28)

A musical staff in treble clef with seven intervals marked by downward-pointing chevrons. The intervals are: G4 to A4, A4 to B4, B4 to C5, C5 to D5, D5 to E5, E5 to F5, and F5 to G5. Below each chevron is a dashed line for writing the answer.

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

(3x4pts=12)

A musical staff in treble clef with four intervals. The first interval is G4 to A4, with "Ex. Whole step" circled above and "Half step" below. The second interval is A4 to B4 with a sharp sign, with "Whole step" above and "Half step" below. The third interval is B4 to C5 with a flat sign, with "Whole step" above and "Half step" below. The fourth interval is C5 to D5, with "Whole step" above and "Half step" below.

THEORY PRACTICE #2 (TREBLE CLEF)

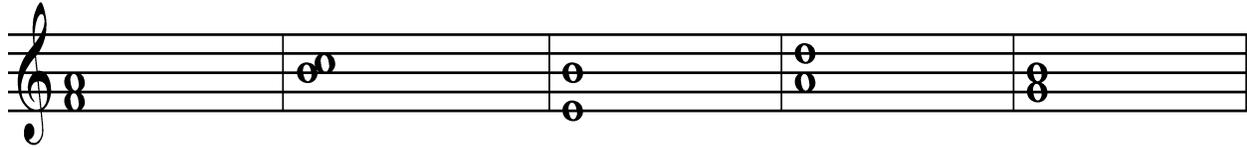
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Theory Level 2 Practice 2 Treble Clef

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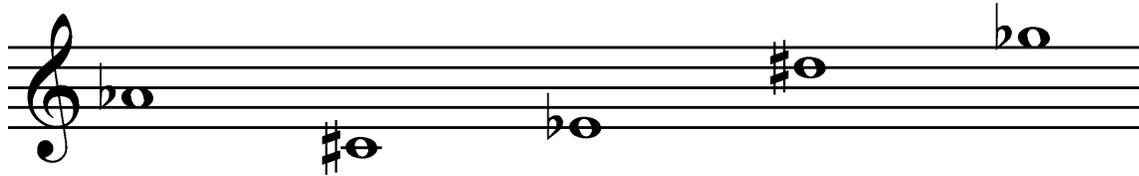
100

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



Ex. 3rd _____ _____ _____ _____

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



Ex. A^b _____ _____ _____ _____

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



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



Ex.



THEORY PRACTICE #2 (TREBLE CLEF)

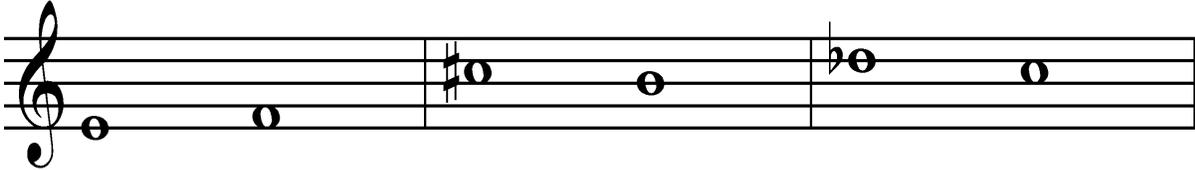
5. Draw bar lines so that each measure has the correct number of beats. (4x4pts=16)



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



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



Whole step

Half step

Whole step

Half step

Whole step

Half step

THEORY PRACTICE #2 (TREBLE CLEF)

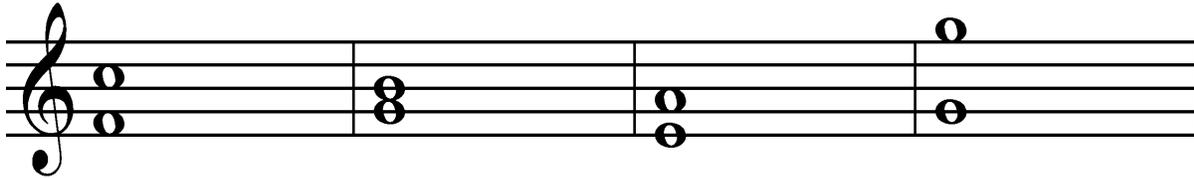
CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 3 Practice 2 Treble Clef

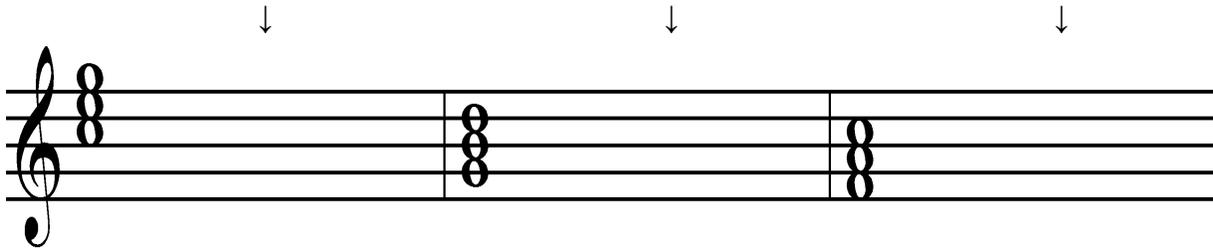
Page 1 of 2 Score : _____

100

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



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



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



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



THEORY PRACTICE #2 (TREBLE CLEF)

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

6. Identify these key signatures by writing in the major and relative minor key names. (4x3pts=12)
Use capital letters for major, and lower case letters for minor.

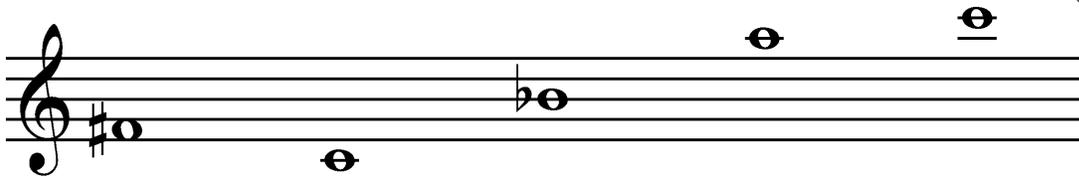


_____ major
_____ minor



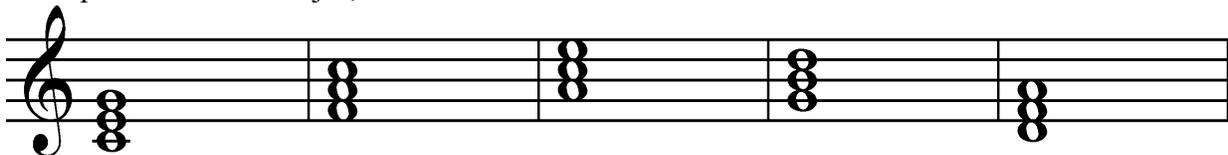
_____ major
_____ minor

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



Ex. F# _____

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



Ex. CM _____

THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 5 Practice 2 Treble Clef

Page 1 of 2 Score : _____

100

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

2. Draw treble clefs and write the following scales.
 Either write key signatures, or write necessary sharps or flats in the scale.
 Use whole notes. (clef 2x2pts=4, scale 2x3pts=6, key signature or accidentals 2x3pts=6, total 16)

A major
 (ascending only)

c natural minor
 (ascending only)

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

Ex. M3 _____

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

G major

d minor

THEORY PRACTICE #2 (TREBLE CLEF)

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



_____ major
_____ minor

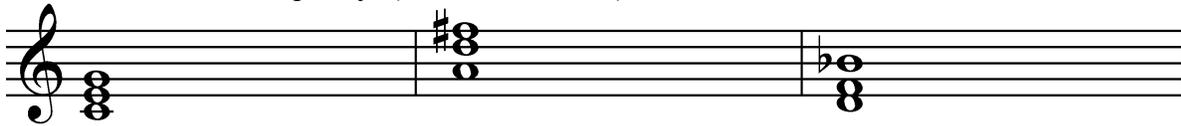


_____ major
_____ minor

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

Circle the correct answers.

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



Ex. root 1st 2nd

root 1st 2nd

root 1st 2nd

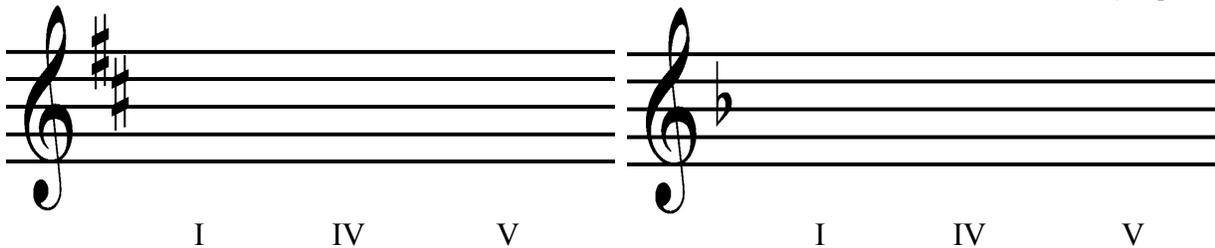
C major



root 1st 2nd

root 1st 2nd

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



THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 6 Practice 2 Treble Clef

Page 1 of 2 Score : _____

100

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



_____ major

_____ minor



_____ major

_____ minor



_____ major

_____ minor

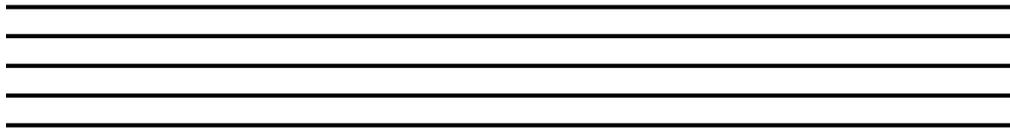
2. Draw treble clefs and write the following scales.

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

Use whole notes.

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

f natural minor
(ascending only)

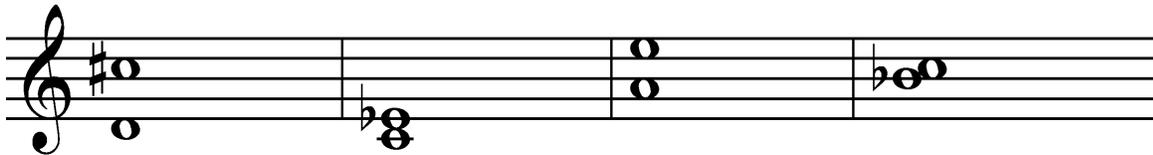


E major
(ascending only)

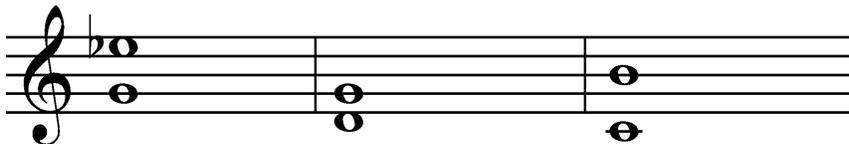


3. Label the intervals. Include Major, minor, or Perfect (M, m, P).

(6x3pts=18)



Ex. M7



THEORY PRACTICE #2 (TREBLE CLEF)

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

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

Draw accidentals if necessary.

Ex.

A : I
G : V
F : ii
D : vi

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

I iii
ii vi

THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 7 Practice 2 Treble Clef

Page 1 of 2 Score : _____

100

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



_____ major

_____ minor



_____ major

_____ minor



_____ major

_____ minor

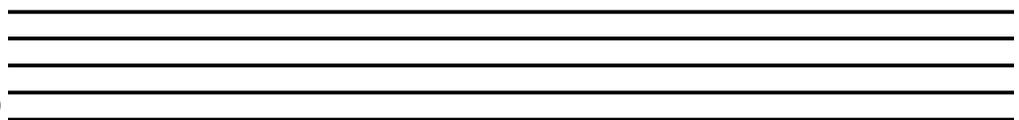
2. Draw treble clefs and write the following scales.

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

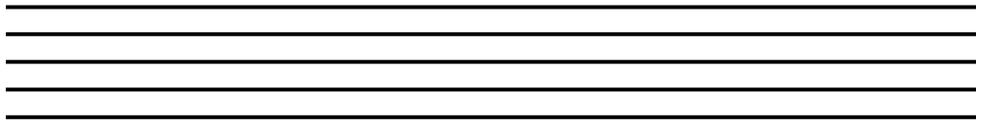
Use whole notes.

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

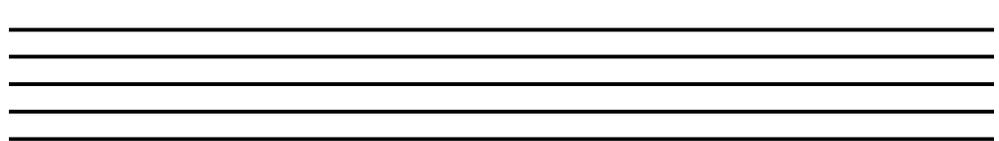
B major
(ascending only)



b flat natural minor
(ascending only)

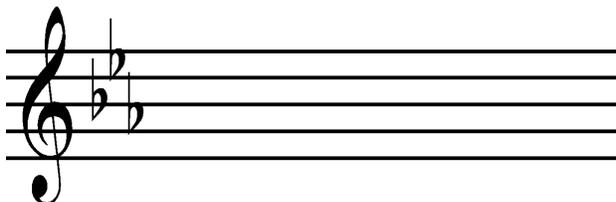


d harmonic minor
(ascending only)



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

(8x3pts=24)



i iv III VI



i V VI

THEORY PRACTICE #2 (TREBLE CLEF)

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

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

↓

↓

THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 8 Practice 2 Treble Clef

Page 1 of 2 Score : _____

100

1. Transpose the following example to D major on the staff below. (2x4pts each m.=8)
 Draw in any accidentals rather than putting them in the key signature. The first note is given.

C major

D major

2. Identify the root and the quality of the following chords. (4x3pts=12)
 Use “M” for major, “m” for minor, “+” for augmented, and “°” for diminished chords.

Ex. c° _____

3. Write the chords of the following scale degrees in root position in the given keys. (4x3pts=12)

A major: vii° IV c minor: ii° V

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

_____ major _____ major _____ major _____ major

_____ minor _____ minor _____ minor _____ minor

THEORY PRACTICE #2 (TREBLE CLEF)

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

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

key _____: _____ _____ _____

6. Draw treble clefs and write the following scales.
 Either write key signatures, or write necessary sharps or flats in the scale.
 Use whole notes. (clef 4x2pts=8, notes 4x2pts=8, key signature or accidentals 4x3pts=12, total 28)

c sharp natural minor
 (ascending only)

g harmonic minor
 (ascending only)

G flat major
 (ascending only)

e melodic minor (ascending and descending)

THEORY PRACTICE #2 (TREBLE CLEF)

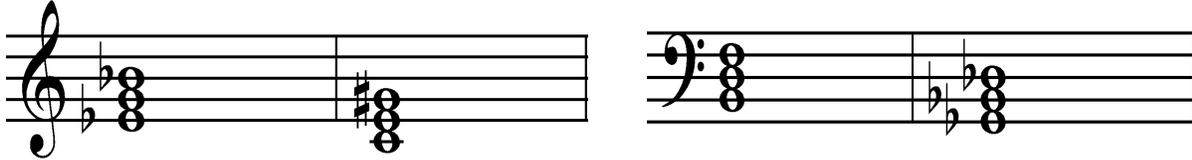
CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 9 Practice 2 Treble Clef

Page 1 of 4 Score : _____

100

1. Identify the root and the quality of the following chords. (3x3pts=9)
 Use "M" for major, "m" for minor, "+" for augmented, and "o" for diminished chords.



Ex. E \flat M _____

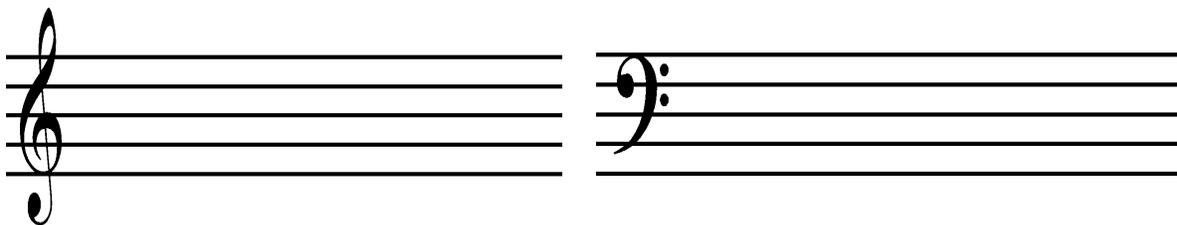
2. Draw clefs of your choice and write the following scales.
 Either write key signatures, or write necessary sharps or flats in the scale.
 Use whole notes. (clef 3x2pts=6, notes 3x2pts=6, key signature or accidentals 3x3pts=9, total 21)

C sharp major (ascending only)

g harmonic minor (ascending only)

d melodic minor (ascending and descending)

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



A major :

IV

vii $^{\circ}$

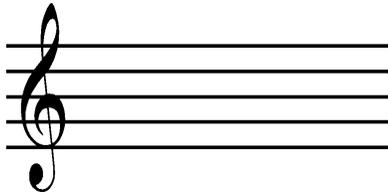
c minor :

VI

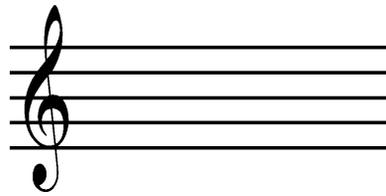
vii $^{\circ}$

THEORY PRACTICE #2 (TREBLE CLEF)

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

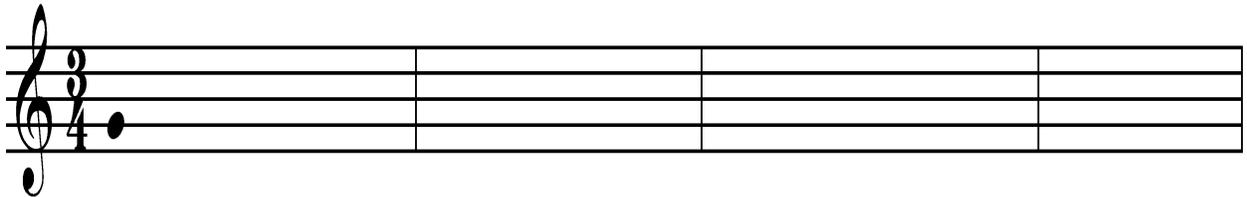


sharps

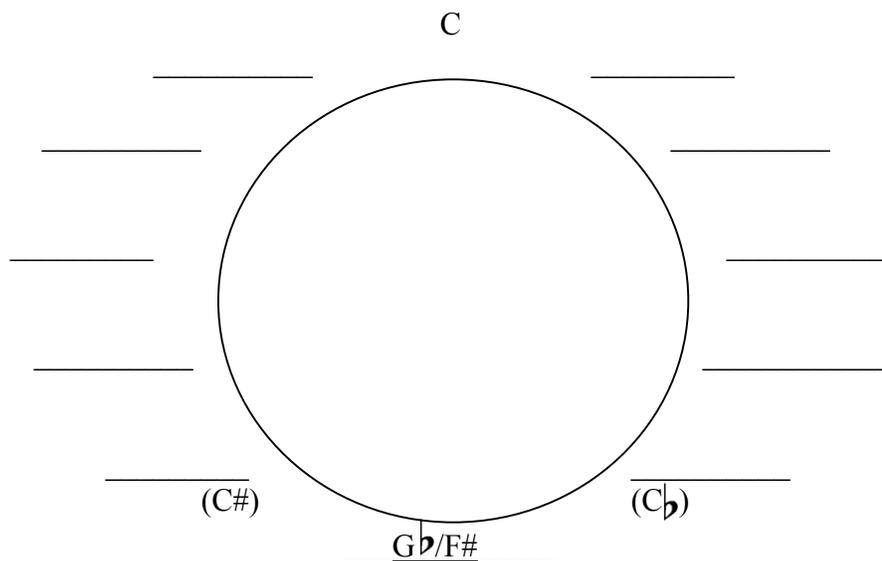


flats

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



THEORY PRACTICE #2 (TREBLE CLEF)

7. In the excerpt below, identify the key and write it at the beginning. (4x3pts=12)
Analyze the chords at the beginning of measure 1, 3, and 9, and write the Roman numerals on the lines.

Wasserflut (Flood Waters) from *Winterreise* (Winter Journey), Op.89 by Franz Schubert

Man - che Thrän' aus mei - nen Au - gen ist ge - fal - len in den Schnee;
Schnee, du weisst von mei - nem Seh - nen, sag', wo - hin doch geht dein Lauf?

pp

Key _____ : _____

sei - ne kal - ten Flo - cken sau - gen dur - stig ein das hei - sse Weh, _____
Fol - ge nach nur mei - nen Thrä - nen, nimmt dich bald das Bäch - lein auf, _____

fp

dur - stig ein das hei - sse Weh.
nimmt dich bald das Bächlein auf.

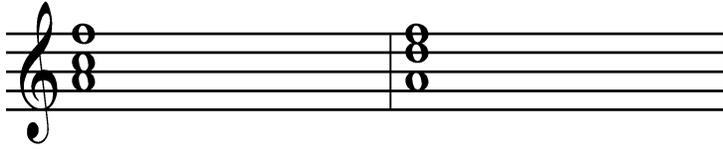
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Question #8 next page →

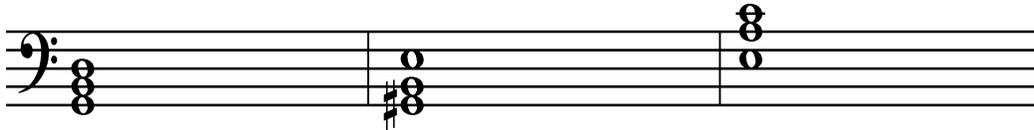
THEORY PRACTICE #2 (TREBLE CLEF)

8. Identify the type of inversion of the following chords by using “root, ⁶, ⁶₄.”

(4x3pts=12)



Ex. 6



THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 10 Practice 2 Treble Clef

Page 1 of 3 Score : _____

100

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

Ex. ⁶
4 _____

2. 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. Chorale, No.4 from *Album For The Young*, Op.68 by Robert Schumann

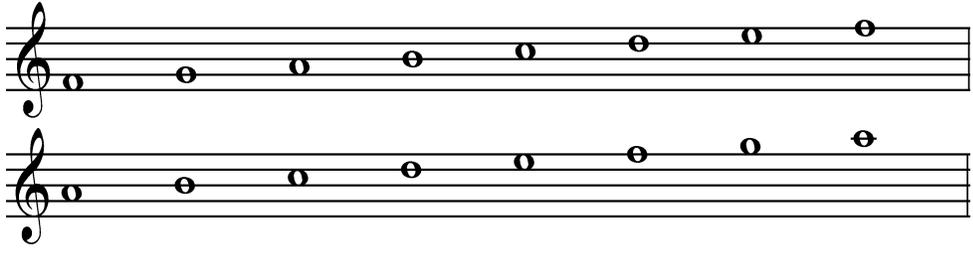
key _____ :

B. The Wagtail, Op.100, No.11 by Johann Friedrich Burgmüller

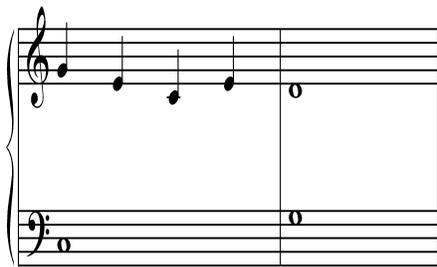
key _____ :

THEORY PRACTICE #2 (TREBLE CLEF)

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

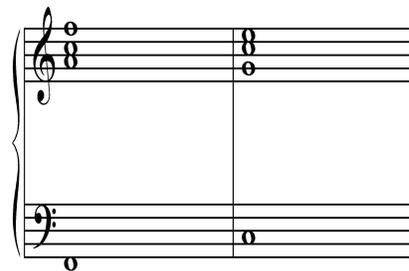


4. Write the Roman numerals under each measure. (9x3pts= 27)
 Identify the type of cadence.
 Choose from: “AC”(authentic cadence), “PC”(plagal cadence), “DC”(deceptive cadence), “HC”(half cadence).



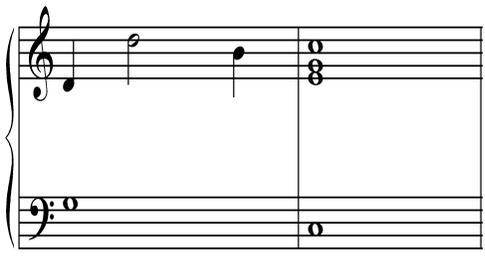
cadence
↓

C : _____



cadence
↓

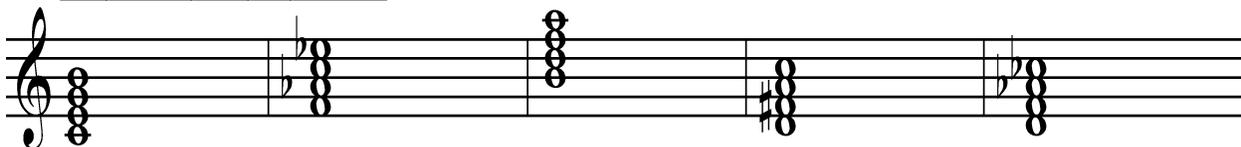
C : _____



cadence
↓

C : _____

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



Ex. M7 _____ _____ _____ _____

THEORY PRACTICE #2 (TREBLE CLEF)

6. Draw clefs of your choice and write the following scales.
Either write key signatures, or write necessary sharps or flats in the scale.
Use whole notes. (clef 2x2pts=4, notes 2x2pts=4, key signature or accidentals 2x3pts=6, total 14)

F sharp major
(ascending only)



f sharp melodic minor (ascending and descending)



THEORY PRACTICE #2 (TREBLE CLEF)

5. Identify the type of cadence. (3x3pts=9)
Choose from: “AC”(authentic cadence), “PC”(plagal cadence), “DC”(deceptive cadence), “HC”half cadence).

A. Spiritoso from Sonatina, Op.36, No.3 by Muzio Clementi

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

c minor:

THEORY PRACTICE #2 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 12 Practice 2 Treble Clef

Page 1 of 3 Score : _____

100

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

Neighboring tone (n) _____

Passing tone (p) _____

Suspension (s) _____

Appoggiatura (app) _____

2. Identify the type of modulation in each excerpt. (names 2x4pts=8, key 4x4pts=16, total 24)

Choose from: common-chord modulation, monophonic modulation, direct modulation.

In the scores, write the starting key at the beginning and then write the new key at the point of modulation.

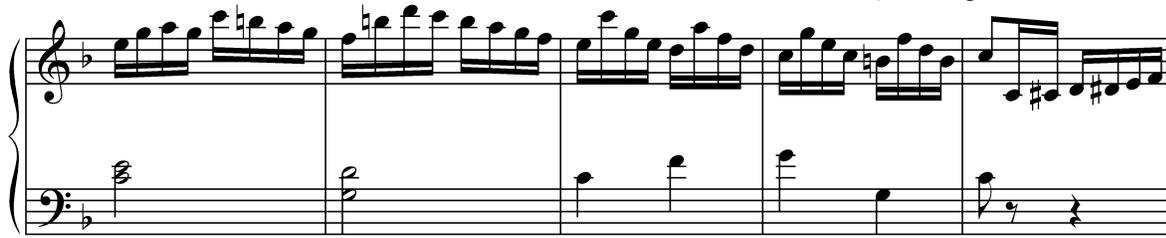
- a. Answer : _____ Tempo di Menuetto from Sonata, Op.49, N0.2
by Ludwig van Beethoven

key _____:

THEORY PRACTICE #2 (TREBLE CLEF)

b. Answer : _____

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



key _____ :



3. Identify the inversions (7, ⁶₅, ⁴₃, ⁴₂) and quality (M, Mm, m, °, °) of the following four 7th chords, marked A, B, C, and D. (7x4pts=28)

Ave Maria, Op.100, No. 19
by Johann Friedrich Burgmüller

Rondo by Wolfgang Amadeus
Mozart



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

B. inversion _____ quality _____



C. inversion _____ quality _____

D. inversion _____ quality _____

THEORY PRACTICE #2 (TREBLE CLEF)

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

Spiritoso from Sonata, Op.36, No.1 by Muzio Clementi

key _____ :

_____ : _____

5. In the excerpt below, analyze the chords in each box and write the Roman numerals on the lines. (2x4pts=8)

No.6 from *Six Pieces For Children*, Op.72 by Felix Mendelssohn

F: _____
