

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)



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



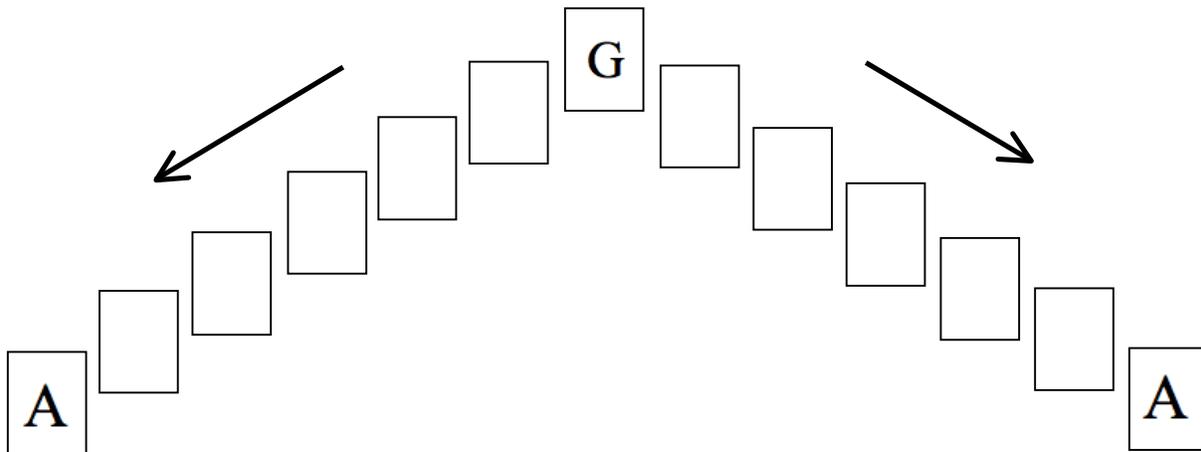
up
down
same

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)



THEORY PRACTICE #3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

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



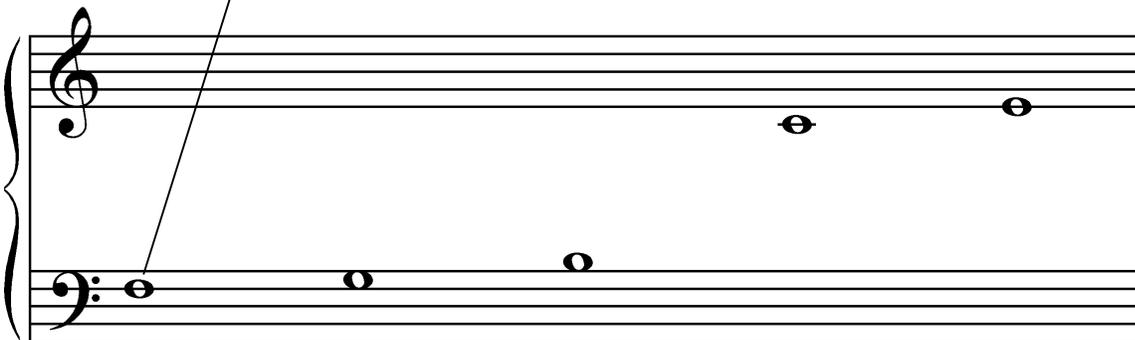
steps
skips

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



Ex.

↑
Middle C

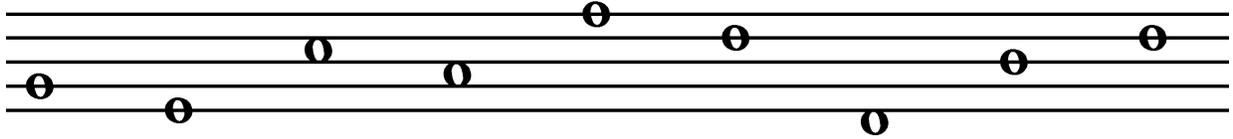


Ex. F _____ _____ _____ _____

THEORY PRACTICE #3 (PIANO)

4. Find and circle the LINE notes.

(6x4pts=24)

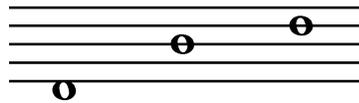


5. Do these three notes go **up**, **down**, or stay the **same**?
Circle one answer.

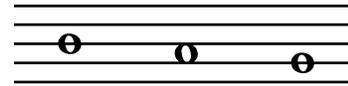
(3x5pts=15)



up
down
same



up
down
same



up
down
same

THEORY PRACTICE #3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 1 Practice 3 Piano

Page 1 of 2 Score : _____

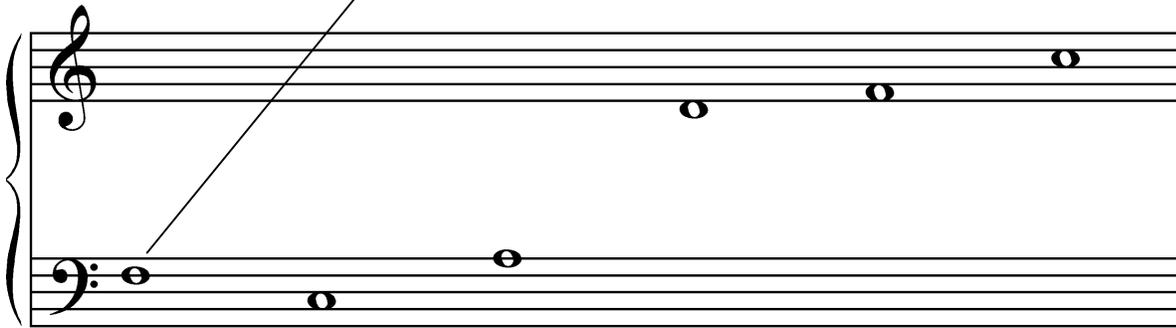
100

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



Ex.

↑
Middle C



Ex. F _____

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)



THEORY PRACTICE #3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 2 Practice 3 Piano

Page 1 of 2 Score : _____

100

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

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

Ex. 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)

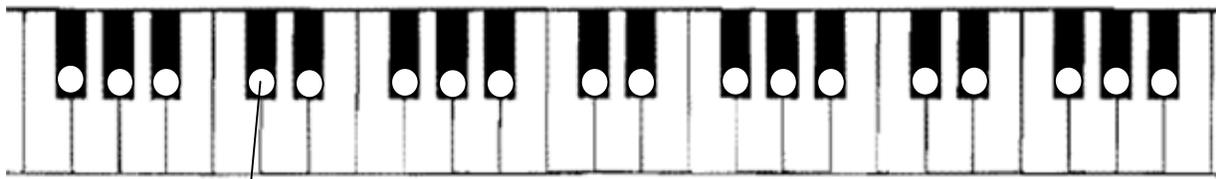
Ex.

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)



Ex. ↑ Middle C

Ex. D♭ _____ _____ _____ _____

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



- | | | |
|------------|------------|------------|
| Whole step | Whole step | Whole step |
| Half step | Half step | Half step |

THEORY PRACTICE #3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

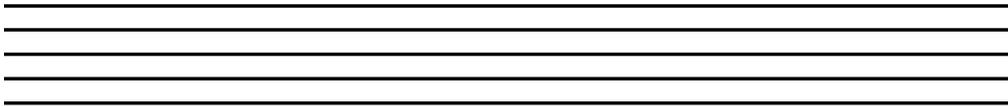
Theory Level 3 Practice 3 Piano

Page 1 of 2 Score : _____

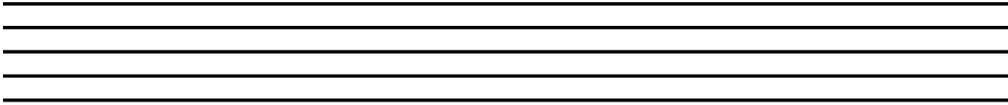
100

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 2x2pts=4, notes 2x2pts=4, key signature or accidentals 2x3pts=6, total 14)

F major
(ascending only)



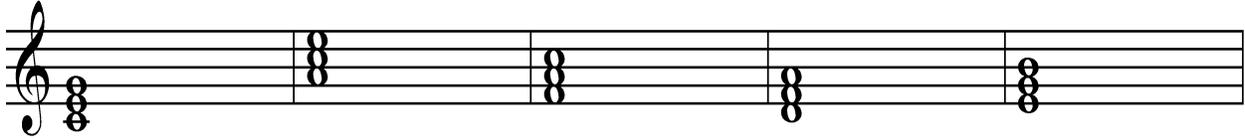
a natural minor
(ascending only)



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

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.



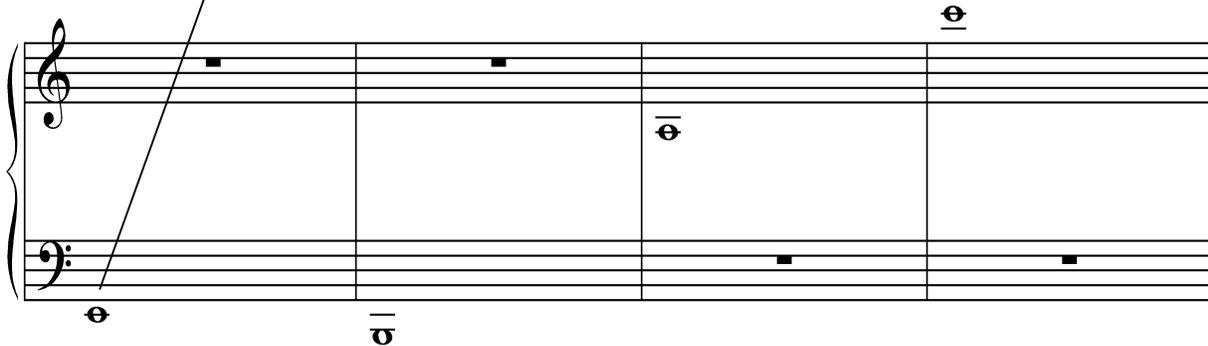
Ex. CM _____ _____ _____ _____

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



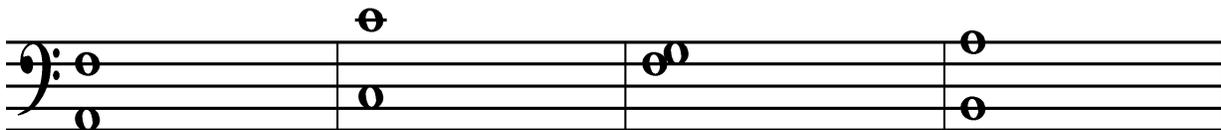
Ex. /

↑
Middle C



Ex. E _____ _____ _____

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



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.

THEORY PRACTICE #3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 4 Practice 3 Piano

Page 1 of 2 Score : _____

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 C 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.

_____ major
 _____ minor

_____ major
 _____ minor

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

Ex. 6th _____

THEORY PRACTICE #3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 5 Practice 3 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 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)

_____ major

_____ major

_____ minor

_____ 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

THEORY PRACTICE #3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 6 Practice 3 Piano

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

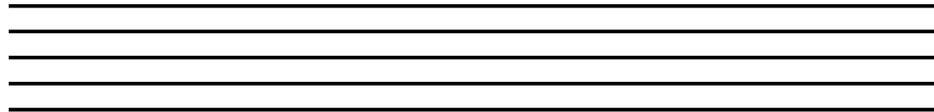


_____ major

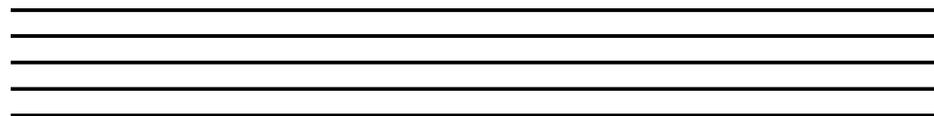
_____ minor

2. Draw 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



THEORY PRACTICE #3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

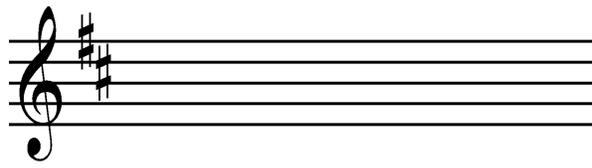
Theory Level 7 Practice 3 Piano

Page 1 of 2 Score : _____

100

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

(8x3pts=24)

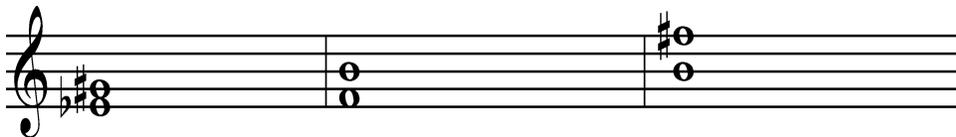
	
<p>i III iv V</p>	<p>i iv VI III</p>

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.)





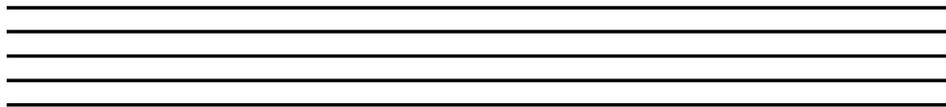
3. Draw clefs of your choice and write the following scales.

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)

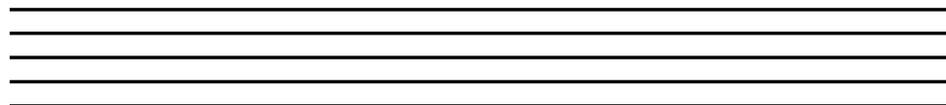
D flat major
(ascending only)



c sharp natural minor
(ascending only)



a harmonic minor
(ascending only)



THEORY PRACTICE #3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 8 Practice 3 Piano

Page 1 of 2 Score : _____

100

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



_____ major

_____ minor



_____ major

_____ minor



_____ major

_____ minor



_____ major

_____ 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)

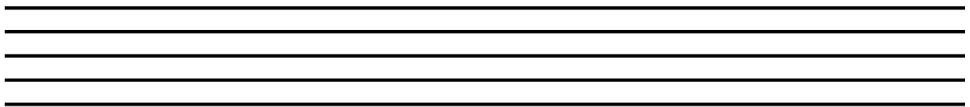
d sharp natural minor
(ascending only)



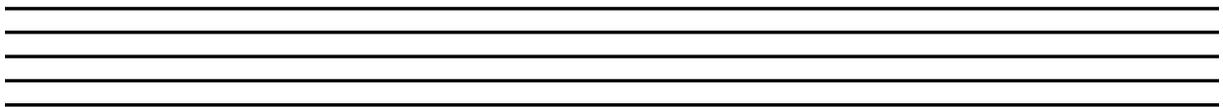
b harmonic minor
(ascending only)



G flat major
(ascending only)



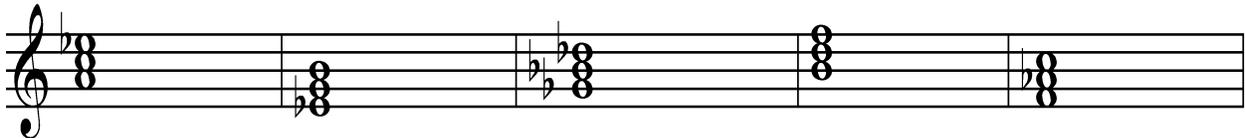
a melodic minor (ascending and descending)



3. Identify the root and the quality of the following chords.

(4x3pts=12)

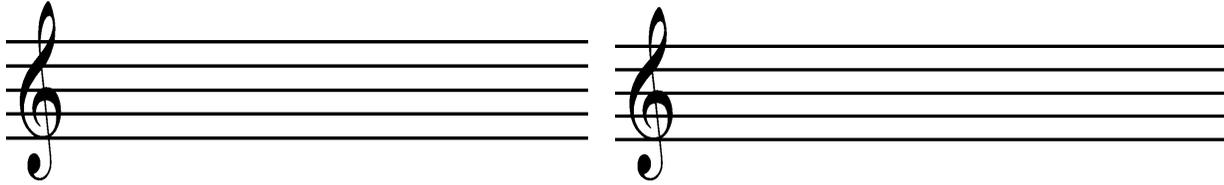
Use "M" for major, "m" for minor, "+" for augmented, and "o" for diminished chords.



Ex. a° _____

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.

C major

D major

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 _____ : _____

THEORY PRACTICE #3 (PIANO)

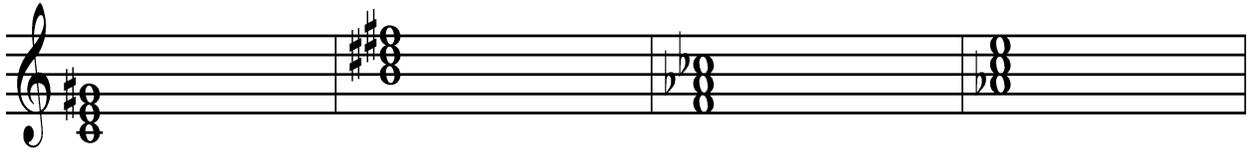
CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 9 Practice 3 Piano

Page 1 of 3 Score : _____

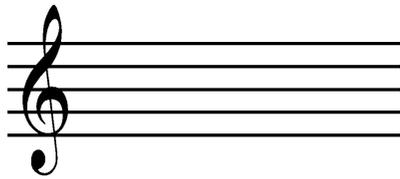
100

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.

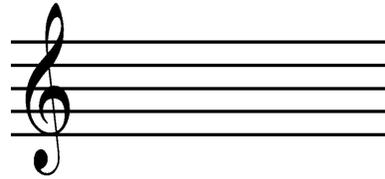


Ex. C⁺ _____

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

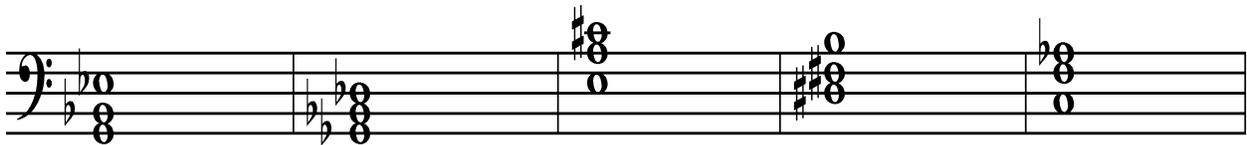


sharps



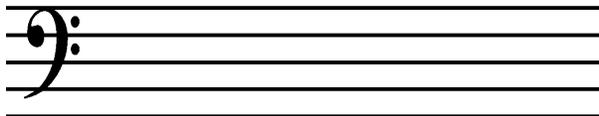
flats

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



Ex. ₆ _____

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



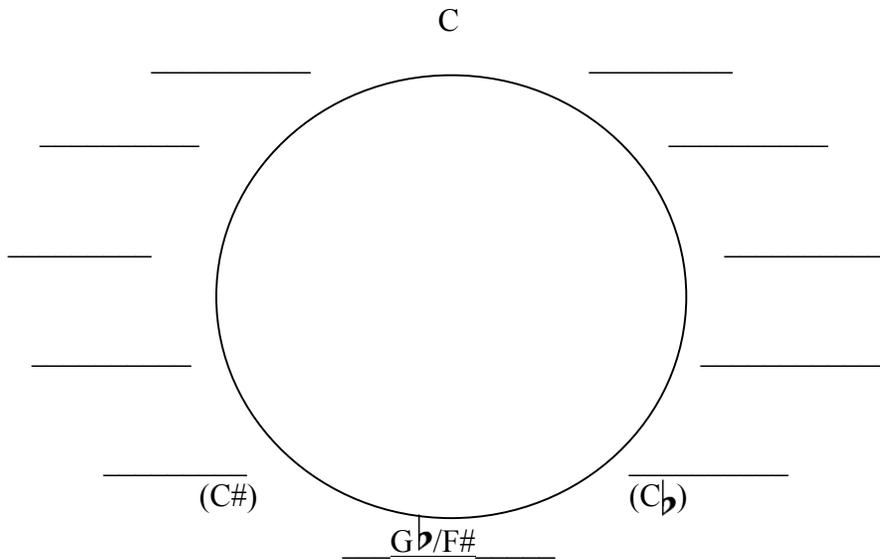
B major : iii V



g : VI vii^o

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 five-line musical staff with five horizontal lines, intended for writing the C flat major scale.

f sharp harmonic minor
(ascending only)

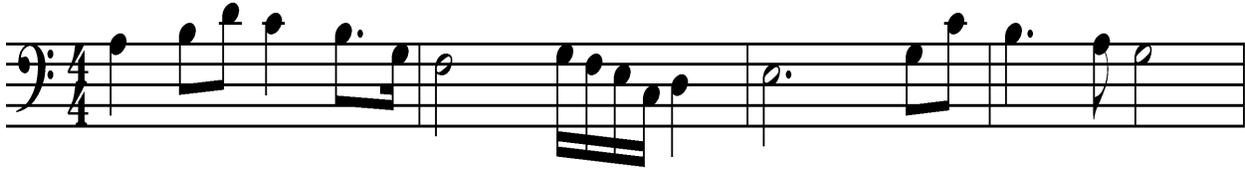
A five-line musical staff with five horizontal lines, intended for writing the f sharp harmonic minor scale.

g melodic minor (ascending and descending)

A five-line musical staff with five horizontal lines, intended for writing the g melodic minor scale.

THEORY PRACTICE #3 (PIANO)

7. 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.



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.

Mazurka, Op.67, No.2 by Frédéric Chopin, posthumous



key _____: _____



THEORY PRACTICE #3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 10 Practice 3 Piano

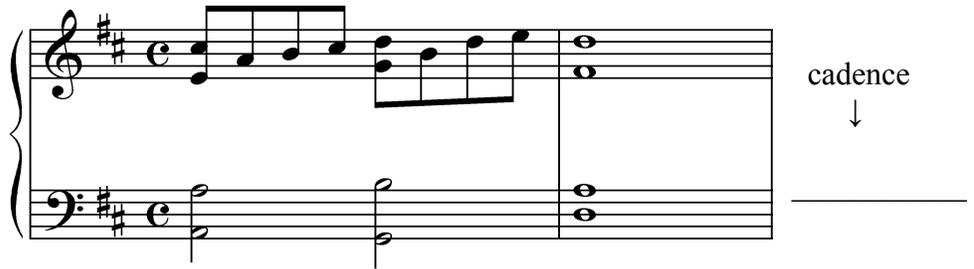
Page 1 of 3 Score : _____

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).

a. 

D: _____

b. 

D: _____

c. 

D: _____

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



Ex. 6 _____

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 _____:

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

key _____:

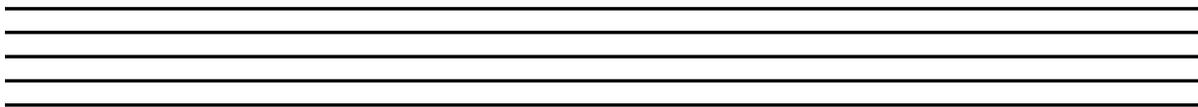
THEORY PRACTICE #3 (PIANO)

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)

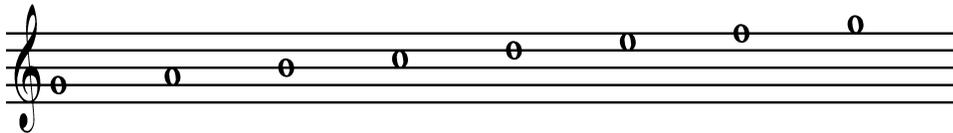
C flat major
(ascending only)

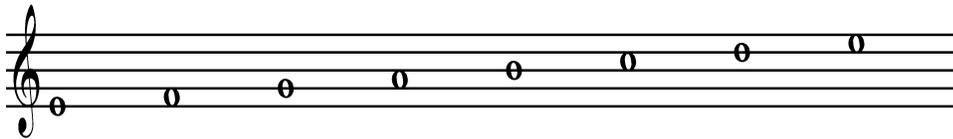


c melodic minor (ascending and descending)



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





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



Ex. m7 _____

THEORY PRACTICE #3 (PIANO)

B.

Fantasy, K397 by Wolfgang Amadeus Mozart

Adagio.

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. Use whole notes.

(3)

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

root Ex. B

inversion Ex. $\overset{4}{2}$

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 _____:

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

Andante sostenuto (♩ = 84)

key _____:

THEORY PRACTICE #3 (PIANO)

The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system features a melody in the treble clef with a first ending bracketed and a second ending starting on the next system. Dynamics include *mf*. The second system continues the melody and accompaniment. The third system includes dynamic markings *f*, *cresc.*, *accelerando*, and *sf*. Fingering numbers (2, 4, 5, 7) are placed above notes in the treble clef. The bass clef accompaniment consists of chords and moving lines.

THEORY PRACTICE #3 (PIANO)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 12 Practice 3 Piano

Page 1 of 4 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 : _____ The Wild Horseman, No.8 from *Album For The Young*, Op.68 by Robert Schumann

key _____:

THEORY PRACTICE #3 (PIANO)

b. Answer : _____

Andante from Sonata, Op.79
by Ludwig van Beethoven



key _____:

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 _____:

_____ : _____



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 #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 _____

quality _____

B.
inversion _____

quality _____

C.
inversion _____

quality _____

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

The image shows a musical score for 'Träumerei, No. 7 from Kinderszenen, Op. 15 by Robert Schumann'. The score is in G major and 3/4 time. It consists of four systems of music. The first system is marked 'p' and 'rit.'. The second system is marked 'ritard.'. The third system is marked 'ritard.'. The fourth system is marked 'ritard.'. There are four boxes drawn around specific chords in the bass clef of each system, intended for harmonic analysis. Below each system, there is a horizontal line for writing the Roman numeral analysis.