Answers – THEORY PRACTICE #2 (PIANO)

1. Fill in the music alphabet going up and down.   (10x2pts=20)
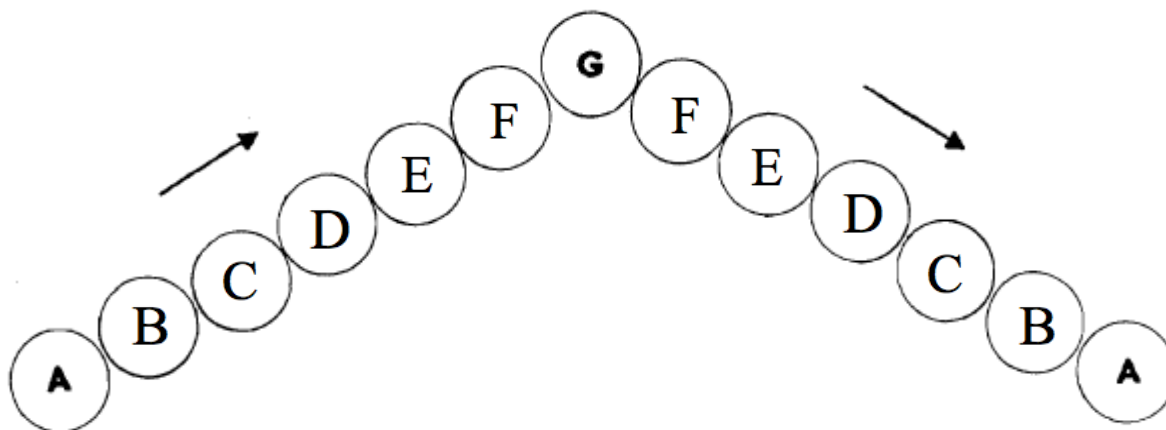
2. Do these notes go **up**, **down**, or stay the **same**?   (4x5pts=20)
   Circle one answer.

up
down
(same)

up (circled)
down
same

up
(down) (circled)
same
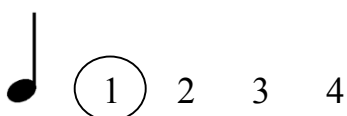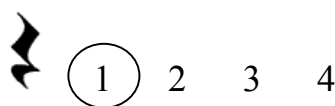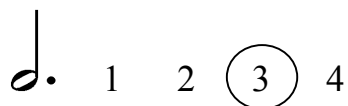
up (circled)
down
same

Answers – THEORY PRACTICE #2 (PIANO)

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

𝅗𝅥·   1   2   ③   4   𝄽   ①   2   3   4

𝅝   1   2   3   ④   𝅗𝅥   1   ②   3   4

𝅘𝅥   ①   2   3   4

4. On the keyboard below, draw an arrow to show which way the sound goes **down** or **lower**.   (6)
   (→ or ←)

5. Find and label all the **D** keys.   (4x6pts=24)

Answers – THEORY PRACTICE #2 (PIANO)

Theory   Prep B   Practice 2   Piano   Page 1 of 2   Score : _____
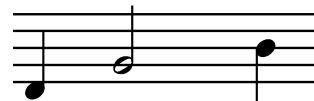   100

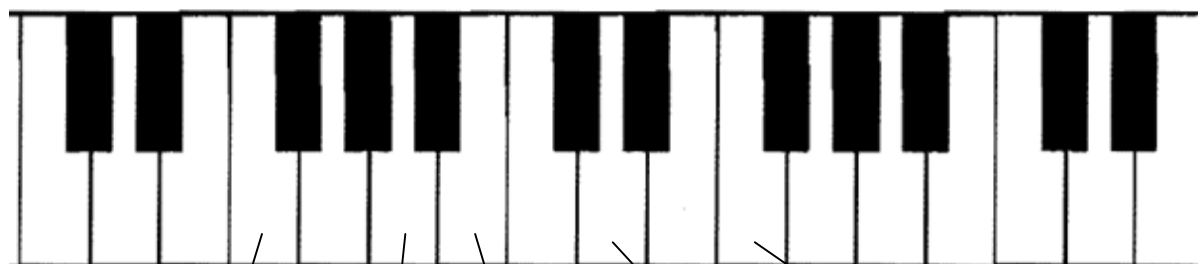1. Are the following notes moving by steps or skips?   (3x5pts=15)
    Circle one answer.

   (steps)   steps   steps

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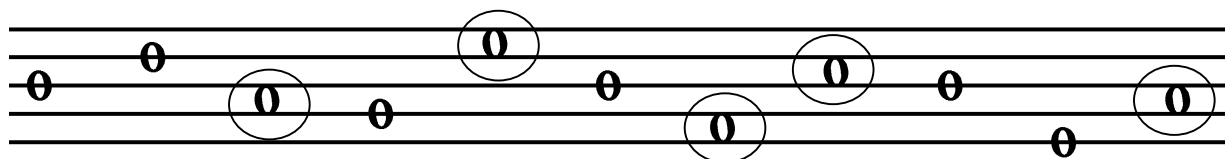
2. Name these notes and draw lines to connect them to the correct keys on the keyboard. (8x5pts=40)

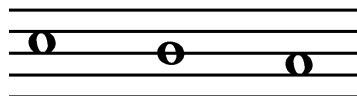   Ex.   ↑
                        Middle C

   Ex. F   _A___   _B__   _D__   _F__

3. Find and circle the SPACE notes.   (5x5pts=25)
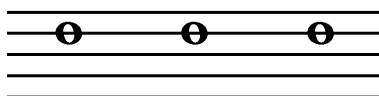
Answers – THEORY PRACTICE #2 (PIANO)

4. Do these three notes go **up**, **down**, or stay the **same**?   (3x5pts=15)
    Circle one answer.

up	up	(up)
(down)	down	down
same	(same)	same

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

      (a.) 4 beats in a measure   b. 3 beats in a measure

Answers – THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day   Name : _____   Teacher code: _____

Theory   Level 1   Practice 2   Piano   Page 1of 2   Score : _____
                                                                                    100

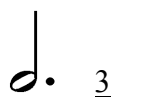1. Draw bar lines so that each measure has the correct number of beats.   (5x3pts=15)

2. Write the time signature that matches the number of beats per measure.   (4)
    Choose **3/4** or **4/4**.

3. How many beats or counts do the following notes or rests get in **4/4** ?   (3x3pts=9)

    ♩ __2__   ♩. __3__   ♹ __1__

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

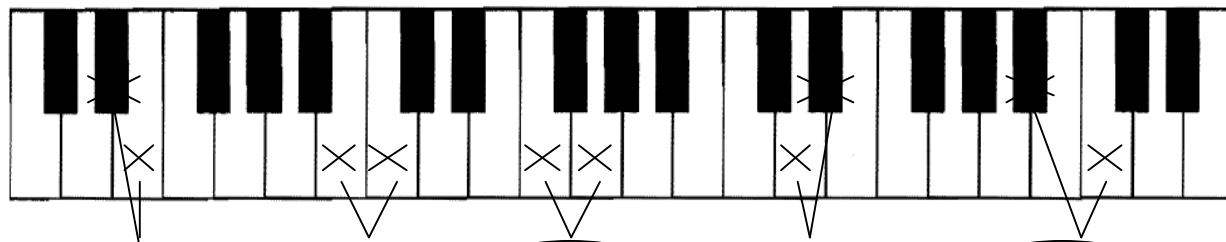   Ex. E   B   G   D

Answers – THEORY PRACTICE #2 (PIANO)

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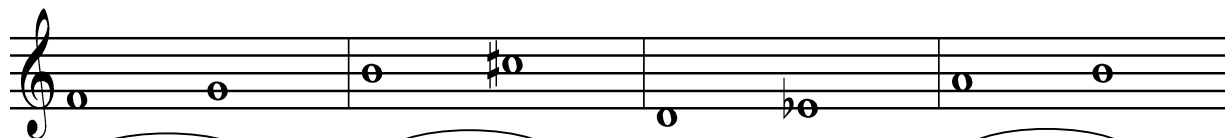   Circle one answer.

Ex. Whole step   Whole step   (Whole step)   Whole step   (Whole step)
     (Half step)   (Half step)   Half step   (Half step)   Half step

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

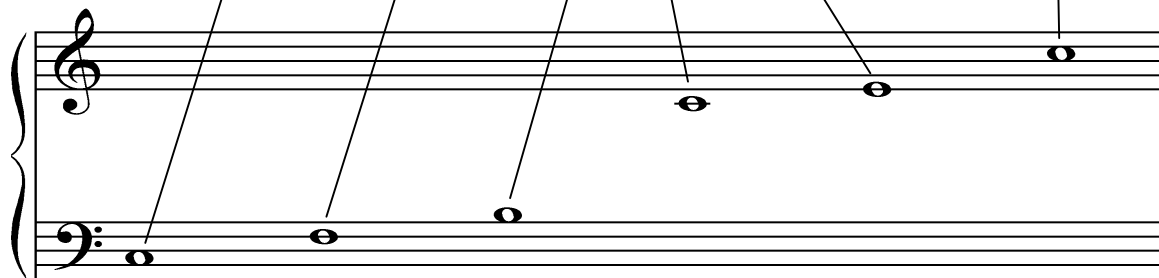Ex.(Whole step)   (Whole step)   Whole step   (Whole step)
    Half step   Half step   (Half step)   Half step

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

Ex.   ↑
                            Middle C

Ex. C   __F__   __B__   __C__   __E___   __C__

Answers – THEORY PRACTICE #2 (PIANO)

Theory   Level 2   Practice 2   Piano   Page 1of 2   Score : _____
                                                                                                      100

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

Ex.   3rd   ___2nd___   ___5th___   ___4th___   ___3rd___

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

↑
Middle C

Ex. A♭   ___E♭___   ___C#___   ___A♭___   ___F#___

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

_____ 1 + 2 + 3 +   1 + 2 + 3 +   1   +   2   +   3   +

Answers – THEORY PRACTICE #2 (PIANO)

4. Draw bar lines so that each measure has the correct number of beats.   (4x3pts=12)
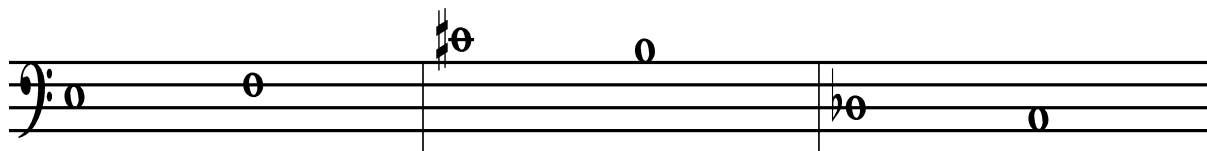

5. Circle all the notes that are played as sharps or flats.   (5x3pts=15)
    Keep in mind the 'rules about accidentals.'

Ex.

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?   (3x4pts=12)
    Circle one answer.

Whole step   ⬭Whole step⬭   Whole step

⬭Half step⬭   Half step   ⬭Half step⬭

Answers – THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day   Name : _____   Teacher code: _____

Theory   Level 3   Practice 2   Piano   Page 1 of 2   Score : _____
                                                                                                      100

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

    ___5th___   ___3rd___   ___4th___   __octave__

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

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

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

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

    __W__   __W__   __H__   __W__   __W__   __W__   __H__

Answers – THEORY PRACTICE #2 (PIANO)

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.

   __G__ major   __F__ major

   __e__ minor   __d__ minor

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

   ↑
   Middle C

   Ex. E   _C____   __E___   __D___

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   __FM____   __am____   __GM___   __dm___

Answers – THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day   Name : _____   Teacher code: _____

Theory   Level 4   Practice 2   Piano   <u>Page 1 of 2</u> Score : _____
                                                                                                100

1. Write the relative minor triad of the following major chords.   (4x3pts=12)

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

     1 2 3   4   5   6   1   2   3   4   5   6   1   2   3   4   5   6

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

d natural minor
(ascending only)

D major
(ascending only)

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

     Ex.   7th   __unison__   9th   __octave__

Answers – THEORY PRACTICE #2 (PIANO)

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

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.
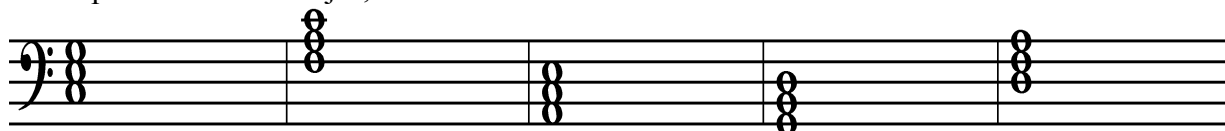

     __G__ major   _B♭_ major

   __e__ minor   _g_ minor

7. 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
        C major   _D major_   _B♭ major_

    root (1st) 2nd   root   1st (2nd)
    D major   _G major_

8. 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)

  1 + 2   +   3 + 4 + 5 +   1 + 2 + 3 + 4 + 5   +   1 + 2 + 3 + 4 + 5 +

Answers – THEORY PRACTICE #2 (PIANO)

Theory   Level 5   Practice 2   Piano   Page 1 of 2   Score : _____
                                                                            100

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

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 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   __P5___   __M6___   __M3___   __P4___

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

                    G major   d minor

Answers – THEORY PRACTICE #2 (PIANO)

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

_B♭___ major

_g____ minor

_D___ major

_b___ minor

6. Identify the inversions.   (inversion 3x3pts=9, root & quality 3x3pts=9, total 18)
   Circle the correct answers.
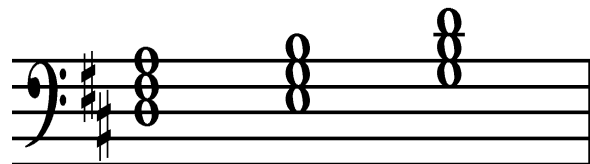   Name the root and its quality. (Ex. CM, am, etc.)
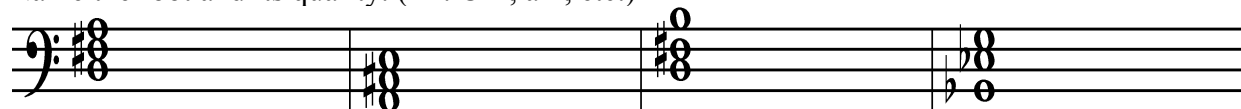
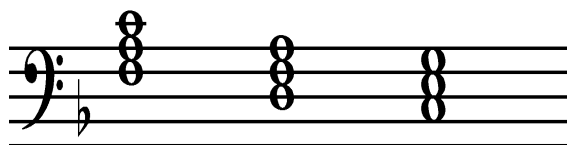Ex. (root) 1ˢᵗ 2ⁿᵈ   (root) 1ˢᵗ 2ⁿᵈ   root (1ˢᵗ) 2ⁿᵈ   root 1ˢᵗ (2ⁿᵈ)

DM   __AM____   __bm____   _E♭M___

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

   I   ii   IV   I   vi   V

Answers – THEORY PRACTICE #2 (PIANO)

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

  _E♭__ major   _A___ major   __B♭_ major

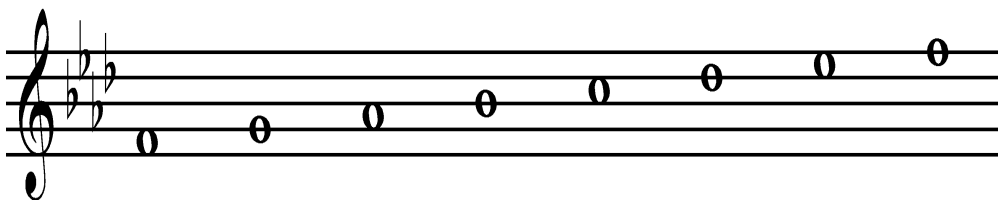 _c___ minor   _f#___ minor   __g__ minor

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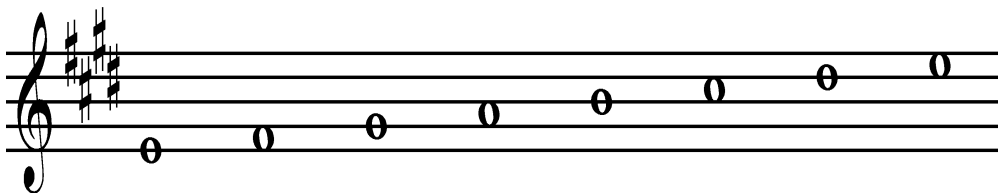   Either write key signatures, or write necessary sharps or flats in the scale.
    Use whole notes.   (clef 2x2pts=4, scale 2x2pts=4, key signature or accidentals 2x3pts=6, total 14)

f natural minor
(ascending only)

E major
(ascending only)

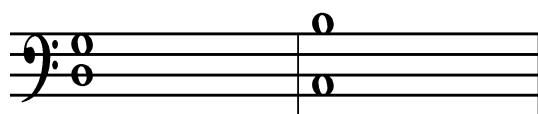3. Label the intervals. Include Major, minor, or Perfect (M, m, P).   (6x3pts=18)
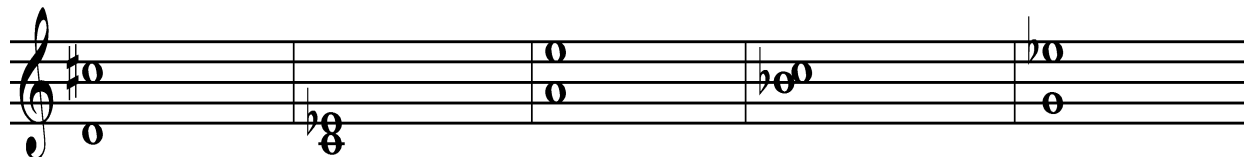
    Ex. M7   __m3____   __P5___   __M2____   __m6__

    __P4___   __M7___

Answers – THEORY PRACTICE #2 (PIANO)

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

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

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

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 numeral 4x4pts=16, total 19)

Morning Song *by Cornelius Gurlitt*

key→_F___ :   _IV___   _V___

_I___   _vi__

Answers – THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day   Name : _____   Teacher code: _____

Theory   Level 7   Practice 2   Piano   Page 1 of 2   Score : _____
                                                                              100

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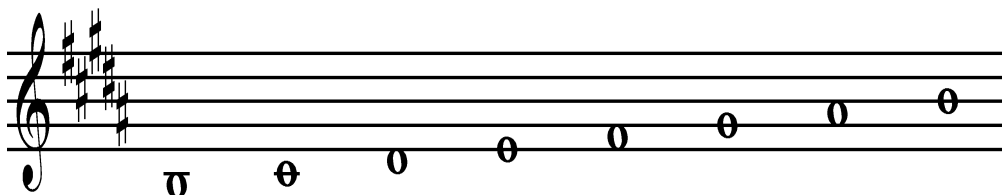
   ___A♭___ major   ___E___ major   ___E♭___ major

   ___f___ minor   ___c#___ minor   ___c___ 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.
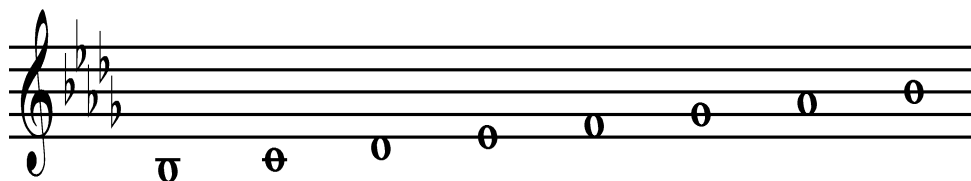   Use whole notes.   (clef 3x2pts=6, notes 3x3pts=9, key signature or accidentals 3x3pts=9, total 24)
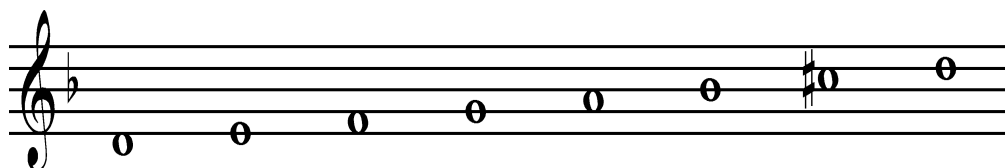
   B major
   (ascending only)

   b flat natural minor
   (ascending only)

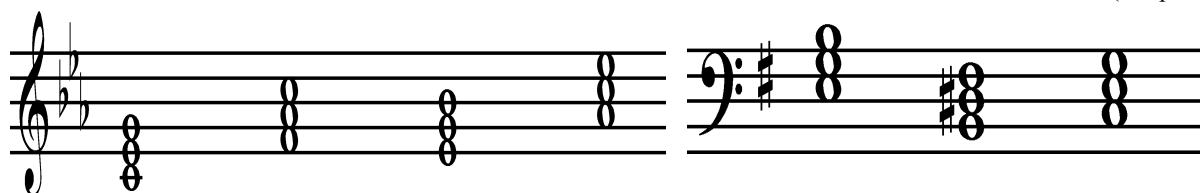   d harmonic minor
   (ascending only)

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

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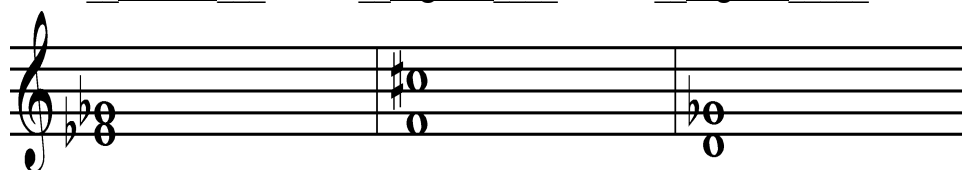# *Answers* – THEORY PRACTICE #2 (PIANO)

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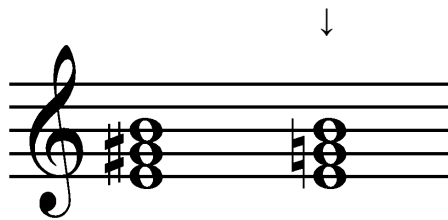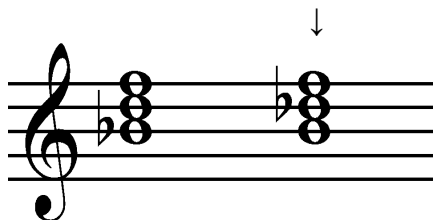   (ex. aug5th, dim4th, etc.)

   __dim5th___   __aug4th____   __aug2nd_____   __M6th____

   ___m3rd____   ___aug5th____   ___dim4th___

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

Answers – THEORY PRACTICE #2 (PIANO)

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°   _F+_   _AM_   _a°_   _fm_

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)

    __F#__ major   _A♭_ major   __B__ major   _D♭_ major

    __d#__ minor   __f__ minor   _g#__ minor   _b♭_ minor
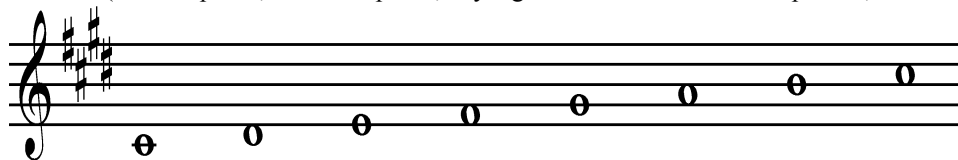
Answers – THEORY PRACTICE #2 (PIANO)

5. Draw clefs of your choice and write the following scales.
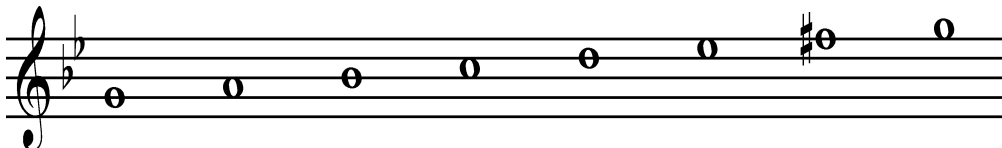   Either write key signatures, or write necessary sharps or flats in the scale.
    Use whole notes.   (clef 4x2pts=8, notes 4x2pts=8, key signature or accidentals 4x3pts=12, total 28)
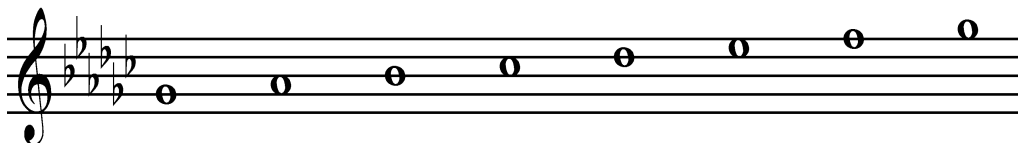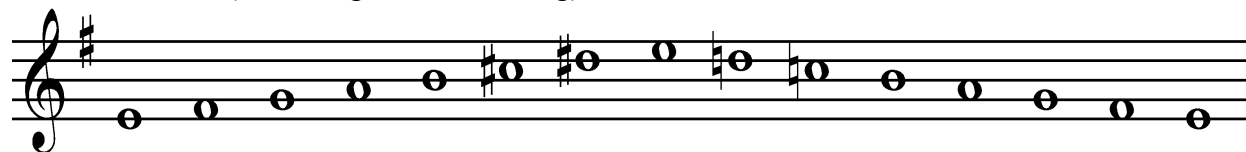
c sharp natural minor
(ascending only)

g harmonic minor
(ascending only)

G flat major
(ascending only)

e melodic minor (ascending and descending)

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)
    The Wild Rider, No.8 from *Album For The Young*, Op.68 by Robert Schumann

key__a___ :   __i___   __V___   __i__ __V__

Fine

Answers – THEORY PRACTICE #2 (PIANO)

1. 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. E♭M   __C+____   __b°____   _G♭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°   c minor :   VI   vii°

Answers – THEORY PRACTICE #2 (PIANO)

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

(2x3pts=6)

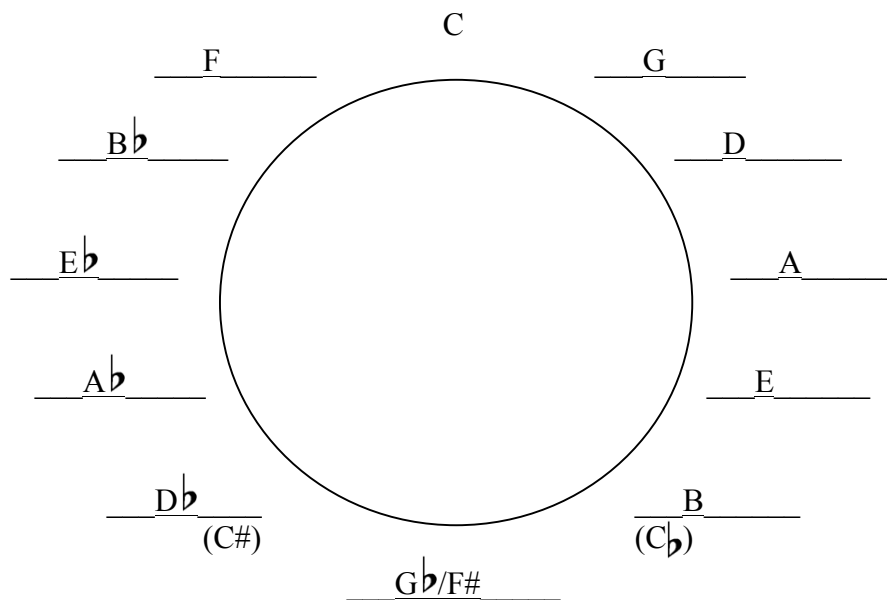sharps   flats

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)

Answers – THEORY PRACTICE #2 (PIANO)

7. Identify the type of inversion of the following chords by using "root, ^{6}, $^6_4$."   (4x3pts=12)
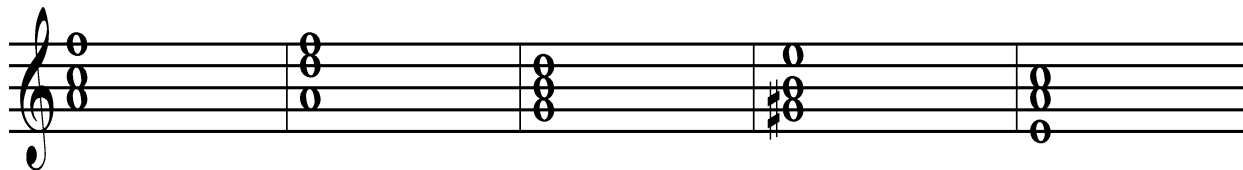
Ex. 6   __4__   _root_   __6__   __4__

8. In the excerpt below, identify the key and write it at the beginning.   (4x3pts=12)
   Analyze the chords at measure 1, 2, and 3, and write the Roman numerals on the lines.

Waltz Noble, D.969,No.11 by Franz Schubert

key→_C___ :   __I___   __V___   __ii__

Answers – THEORY PRACTICE #2 (PIANO)

CSMTA Achievement Day   Name : _____   Teacher code: _____

Theory   Level 10   Practice 2   Piano   Score : _____
                                                                                       100

1. Identify the type of inversion of the following chords by using "root, ^{6}, $^6_4$."   (5x3pts=15)

       6   6

Ex. 4   __root__   __6____   __4____   __6____   __root__

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__G___ :   __V6__   __vi___   __IV6_   ___V___

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

                                                    6   6
key__C___ :   __IV4_   _iv4___

Answers – THEORY PRACTICE #2 (PIANO)

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

_Lydian_____

_Aeolian_____

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
↓
_HC_____

cadence
↓
_PC_____

C : __I___   _V___   C : _IV___   _I___

cadence
↓
_AC____

C : _V___   _I___

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

Ex. M7   _m7____   __⌀7___   _Mm7__   _°7____

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Answers – THEORY PRACTICE #2 (PIANO)

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)

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Answers – THEORY PRACTICE #2 (PIANO)

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

   Sincerity, Op.100, No.1 by Johann Friedrich Burgmüller

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

   F Ionian

3. Re-write the following inverted seventh chords in <u>root position</u>.   (8x2pts=16)
   Identify the quality.
   Use <u>M7, Mm7, m7, ⌀7, and °7</u>.

   Ex.   m7   __Mm7__   __M7__   __°7__   __ø7__

4. Identify the root and the inversions of each seventh chord. (root4x2pts=8, inversion 4x3pts=12, total 20)
   For the inversions, answer with $^7, {}^6_5, {}^4_3, {}^4_2$.

   root Ex. A   __C__   __G__   __F#__   __D__
                      4   4   4   4
   inversion Ex. 2   __3__   __2__   _7___   __2__

Answers – THEORY PRACTICE #2 (PIANO)

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

___PC____

___AC____

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

c minor: ___DC____

Answers – THEORY PRACTICE #2 (PIANO)

6. In the following two excerpts, identify the key and write at the beginning.
    Analyze the chords 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.   Finale from Sonata, Hob.XVI/35 by Joseph Haydn

key_C____ : __I__   _V2__   __I6__   __V5__   __I__   __V___

B.   The Knight Errant, Op.100, No.25 by Johann Friedrich Burgmüller

      C: _V5/vi__

C.   Andante favori, WoO57 by Ludwig van Beethoven

key__F___: _V5/vi__

Answers – THEORY PRACTICE #2 (PIANO)

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

    Neighboring tone (n) __B____   Passing tone (p)   _D_____
    Suspension (s)   __C___   Appoggiatura (app) _A_____

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 : ____direct modulation_____   Tempo di Menuetto from Sonata, Op.49, N0.2
                                                                        by Ludwig van Beethoven

    key_G___:

Answers – THEORY PRACTICE #2 (PIANO)

b. Answer : ___monophonic modulation_____

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

key__C___:

F:

3. Identify the inversions (7, $^6_5$, $^4_3$, $^4_2$) and quality (M, Mm, m, ^{ø}, $^°$) 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 $^6_5$ quality _Mm7__   B. inversion $^4_3$ quality _°___

C. inversion $^4_3$ quality _M7__   D. inversion $^6_5$ quality _m7___

Answers – THEORY PRACTICE #2 (PIANO)

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

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

key __C___ :

__I____

_G____ : __IV___   _V__ __I___

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

6

F: V5/V___

V7/iii___