

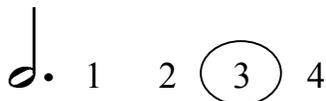
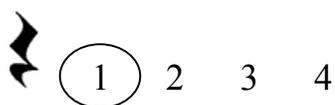
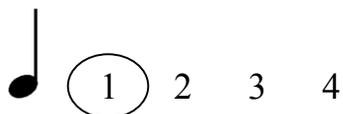
Answers – THEORY PRACTICE #1 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

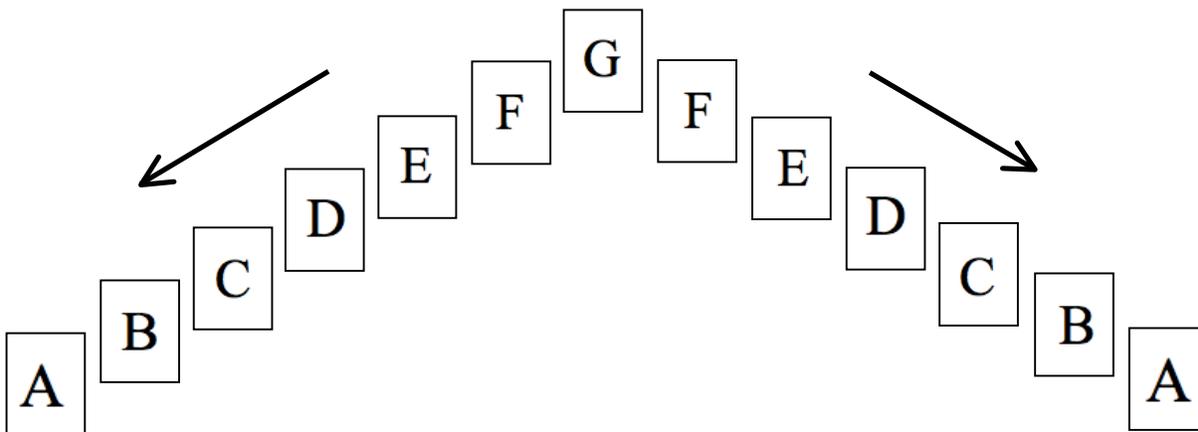
Theory Prep Practice 1 Treble Clef

Page 1 of 2 Score : _____
100

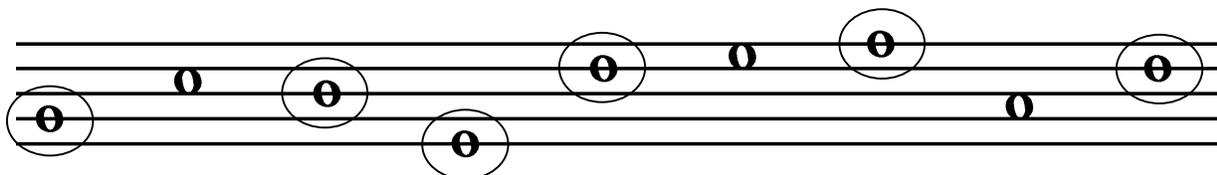
1. Circle the counts that each note or rest gets. (5x4pts=20)



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

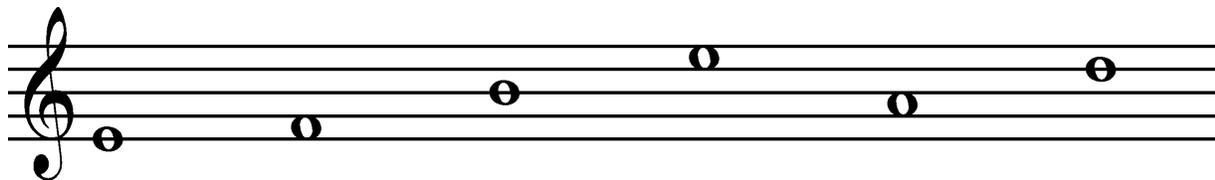


3. Find and circle the LINE notes. (6x4pts=24)



Answers – THEORY PRACTICE #1 (TREBLE CLEF)

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



Ex. E F B E A D

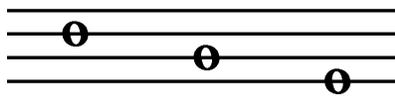
5. What does $\frac{4}{4}$ mean? Circle one answer. (4)
Circle one answer.

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)
Circle one answer.



up
 down
 same



up
 down
 same

7. Are the following notes moving by steps or skips? Circle one answer. (2x3pts=6)
Circle one answer.



steps
 skips



steps
 skips

Answers – THEORY PRACTICE #1 (TREBLE CLEF)

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

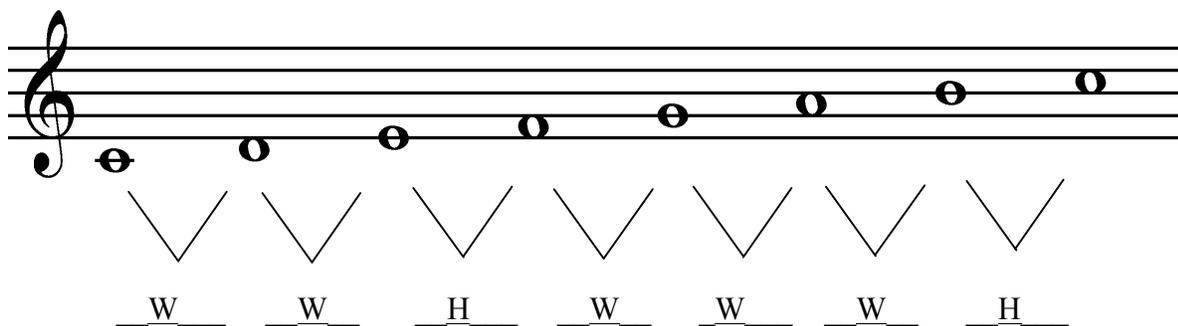
Choose $\frac{3}{4}$ or $\frac{4}{4}$.



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)



Answers – THEORY PRACTICE #1 (TREBLE CLEF)

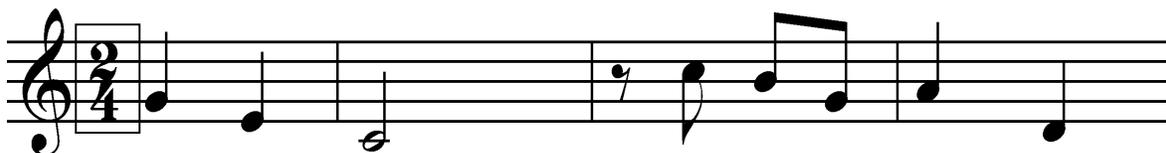
CSMTA Achievement Day Name : _____ Teacher code: _____

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)

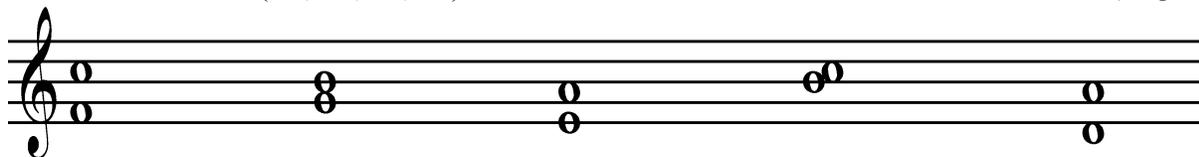


2. Name these notes. (4x5pts=20)



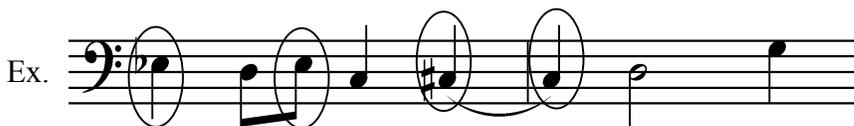
Ex. D# Gb Bb C# Eb

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



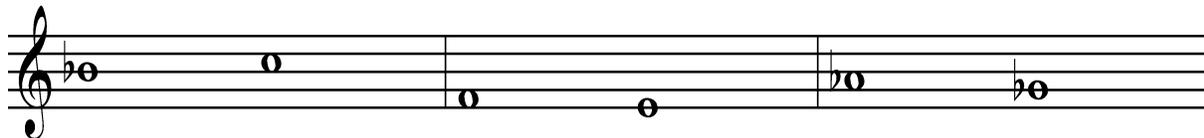
Ex. 5th 3rd 4th 2nd 5th

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



Answers – THEORY PRACTICE #1 (TREBLE CLEF)

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



Whole step

Half step

Whole step

Half step

Whole step

Half step

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



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



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

Answers – THEORY PRACTICE #1 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 3 Practice 1 Treble Clef

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100

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

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

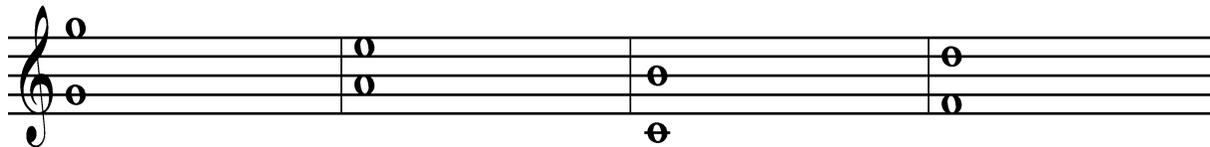
3. Name these notes. (4x4pts=16)

Ex. C B \flat G \sharp A C

4. Change the following **major** arpeggios to **minor** arpeggios by adding accidentals. (3x3pts=9)

Answers – THEORY PRACTICE #1 (TREBLE CLEF)

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

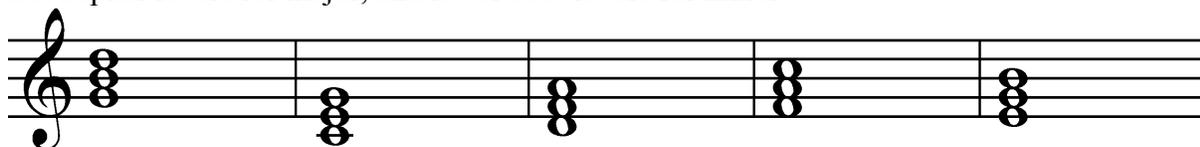


octave 5th 7th 6th

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.

W W H W W W H

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 CM dm FM em

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

G major (ascending only)

A musical staff in treble clef with a key signature of one sharp (F#). The scale G-A-B-A-G-F#-E-D is written with whole notes.

d natural minor (ascending only)

A musical staff in treble clef with a key signature of two flats (Bb, Eb). The scale D-E-F-G-A-Bb-A-G is written with whole notes.

Answers – 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 9th unison/prime 10th

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.

 G major
 e minor

 F major
 d minor

Answers – THEORY PRACTICE #1 (TREBLE CLEF)

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



Ex. M3 P4 M7 M3 P5

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



D major
b minor



F major
d minor

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



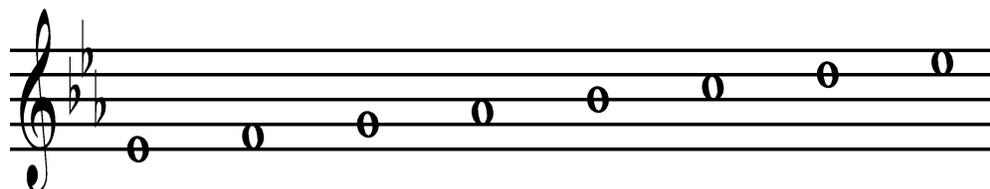
B flat major



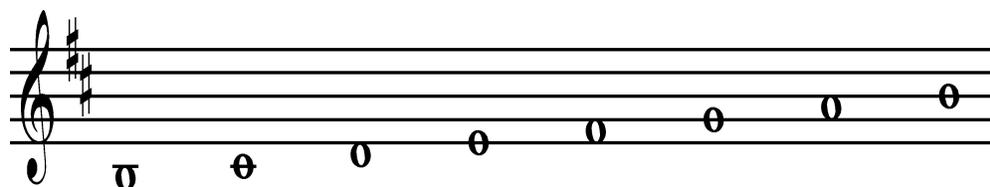
e minor

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)



Answers – THEORY PRACTICE #1 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 6 Practice 1 Treble Clef

Page 1 of 2 Score : _____

100

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

A musical staff in treble clef showing four major chords. Below each chord is a downward-pointing arrow indicating the location of its parallel minor triad. The chords are: C major (C4, E4, G4), F major (F4, A4, C5), Bb major (Bb4, D5, F5), and Eb major (Eb4, G4, Bb4). The corresponding minor triads are: C minor (C4, Eb4, G4), F minor (F4, Ab4, C5), Bb minor (Bb4, Db5, F5), and Eb minor (Eb4, Gb4, Bb4).

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

A musical staff in treble clef showing four intervals. The first interval is a minor 7th (Bb4 to G4), labeled 'Ex. m7'. The second is a minor 2nd (G4 to Ab4), labeled 'm2'. The third is a perfect 5th (G4 to D5), labeled 'P5'. The fourth is a minor 6th (G4 to Eb5), labeled 'm6'.

A musical staff in treble clef showing three intervals. The first is a perfect 4th (G4 to C5), labeled 'p4'. The second is a major 2nd (G4 to A4), labeled 'M2'. The third is a major 7th (G4 to F#5), labeled 'M7'.

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

c sharp natural minor (ascending only)

A musical staff in treble clef with a key signature of two sharps (F# and C#). The scale is written in ascending order with whole notes: C#4, D#4, E4, F#4, G4, A4, B4, C#5.

A flat major (ascending only)

A musical staff in treble clef with a key signature of two flats (Bb and Eb). The scale is written in ascending order with whole notes: Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5.

Answers – THEORY PRACTICE #1 (TREBLE CLEF)

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



 A major

 f# minor



 Eb major

 c minor



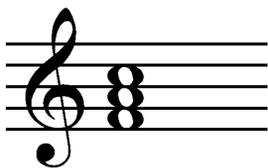
 D major

 b minor

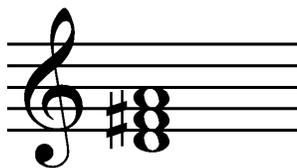
5. Draw triads to match the following Roman numerals. Draw accidentals if necessary. (3x4pts=12)



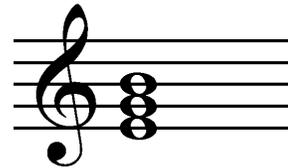
Ex. F : I



B flat : V

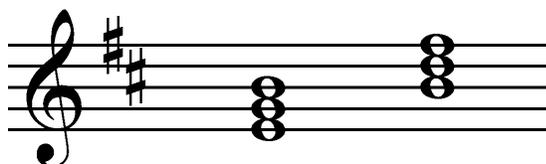


A : IV



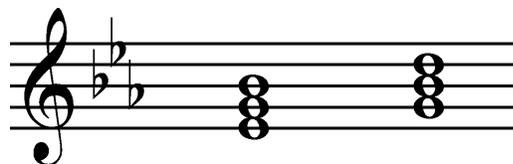
D : ii

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



ii

vi



I

iii

Answers – 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)

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 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)

Answers – 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)



 A^b major

 f minor



 E major

 c# minor



 B major

 g# minor

Answers – THEORY PRACTICE #1 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 8 Practice 1 Treble Clef

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100

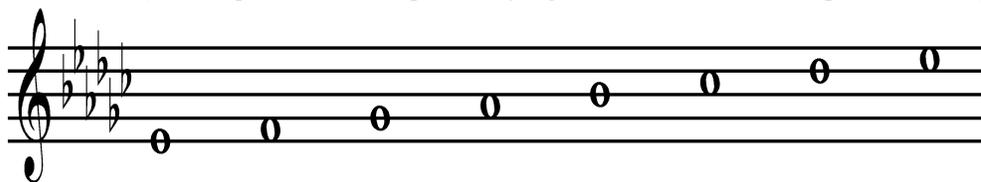
1. Draw treble clefs and write the following scales.

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

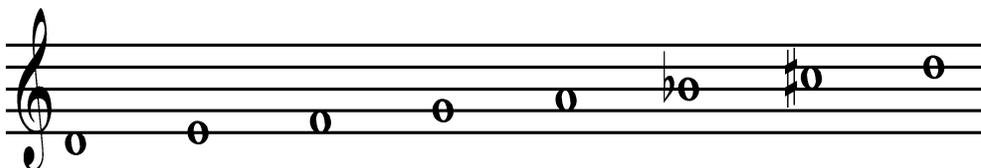
Use whole notes.

(clef 4x2pts=8, notes 4x2pts=8, key signature or accidentals 4x2pts=8, total 24)

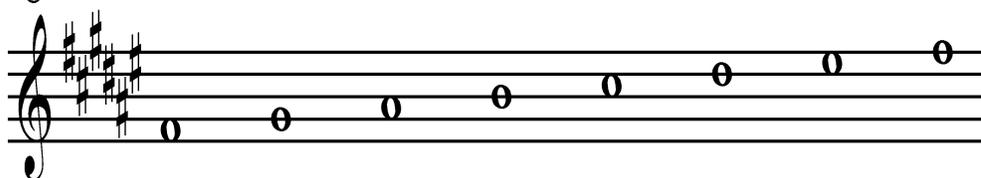
e flat natural minor
(ascending only)



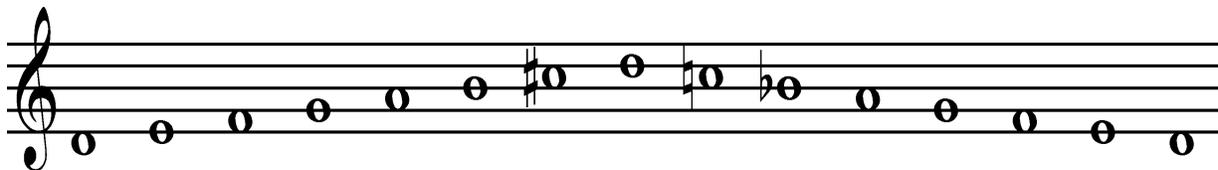
d harmonic minor
(ascending only)



F sharp major
(ascending only)



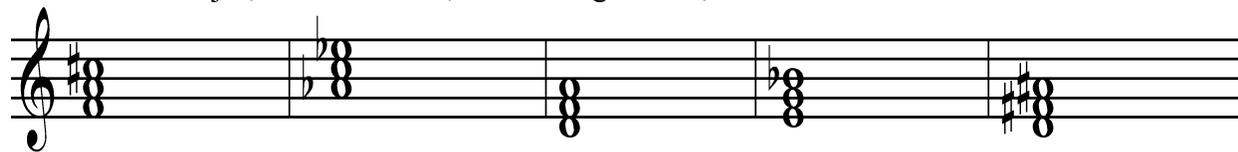
d melodic minor (ascending and descending)



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⁺

A^bM

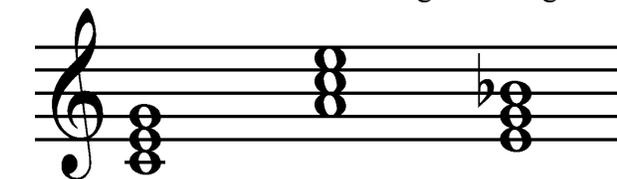
dm

e[°]

D⁺

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[°]

V

VI

Answers – 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)

E major

c# minor

Ab major

f minor

B major

g# minor

Db major

bb 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 C : I

V

vi

I

Answers – THEORY PRACTICE #1 (TREBLE CLEF)

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Theory Level 9 Practice 1 Treble Clef

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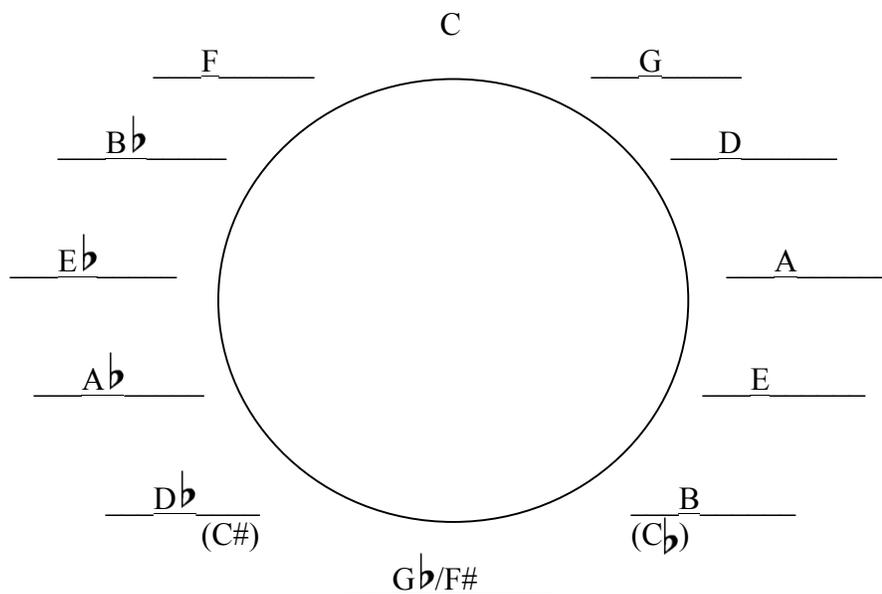
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1. Identify the type of inversion of the following chords by using “root, ⁶, ⁶, ⁴.” (4x3pts=12)

Ex. 6 6

root 6 4 6

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



Answers – 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

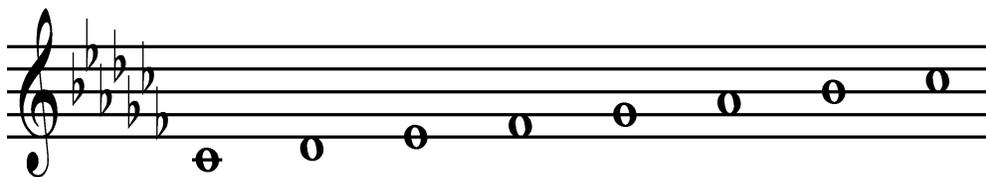
4. Draw clefs of your choice and write the following scales.

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

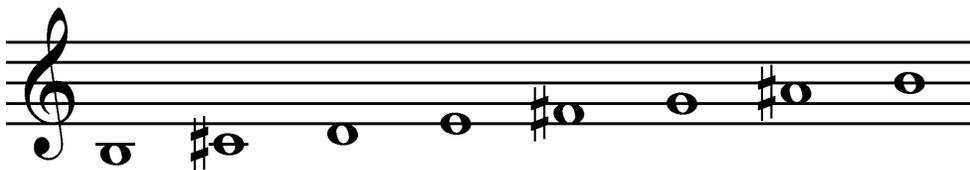
Use whole notes.

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

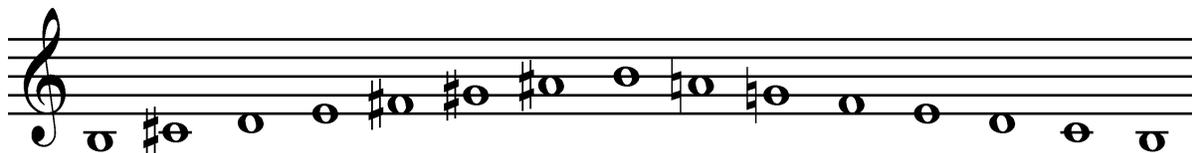
C flat major
(ascending only)



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.

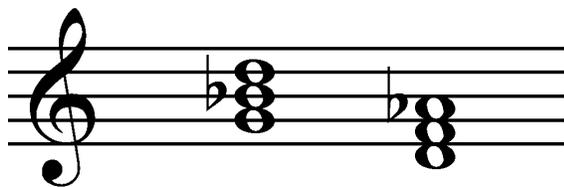
(4x2pts=each m.=8)

Draw in any accidentals. The first note is given.

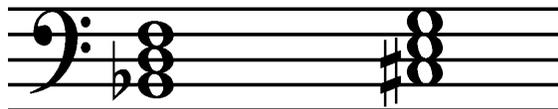


Answers – THEORY PRACTICE #1 (TREBLE CLEF)

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



E flat major : iii vii°



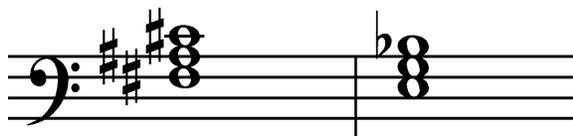
d minor : VI vii°

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°

G+



F#M

e°

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)

Alto

Piano

key e : i

VI

V

Answers – 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
↓
_ HC _

G: I V

cadence
↓
_ PC _

G: IV I

cadence
↓
_ AC _

G: V I

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)

Answers – THEORY PRACTICE #1 (TREBLE CLEF)

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

Locrian

Phrygian

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

Ex. M7 M7 Mm7 °7 m7

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

Ex. 4 6 root 4 6 root

Answers – THEORY PRACTICE #1 (TREBLE CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 11 Practice 1 Treble Clef

Page 1 of 3 Score : _____

100

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

Ex. ↓ ↓ ↓ ↓

Ex. M7 m7 Mm7 °7 °7

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

A. Moderato from Sonatina by Ludwig van Beethoven

HC

B. Romanze from Sonatina by Ludwig van Beethoven

AC DC

Answers – 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 ⁷, ⁶, ⁴, ⁴, ₅, ₃, ₂.

root	Ex. <u>F</u>	<u>E</u>	<u>D</u>	<u>E^b</u>	<u>B^b</u>
	4	6	4	4	
inversion Ex.	<u>2</u>	<u>5</u>	<u>3</u>	<u>2</u>	<u>7</u>

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

C Dorian

Answers – 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 : Common chord modulation Sonatina, Allegro non tanto, Op.55, No.4
 by Friedrich Kuhlau

- key F : (*If you see notes that are outside the original key, that is the hint that the modulation is happening around it, usually before the accidental. In this piece, the note B natural in m.6 is the clue.)

C: (* ↑This F major chord is I in the key of F, IV in the key of C.)

- b. Answer : Direct modulation Sonatina, Spiritoso, Op. 36, No.3
 by Muzio Clementi

- key C : G:

Answers – 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 4 quality Mm



B. inversion 6 quality ø

Prelude, Op.119, No.25 by Stephen Heller



C. inversion 4 quality °

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

Neighboring tone (n) A Passing tone (p) C
Suspension (s) D Appoggiatura (app) B



Answers – 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 and bass line are shown in a grand staff.

key G :

The second system of musical notation continues the common-chord modulation in G major. The key signature and time signature remain the same as in the first system.

D : vi6 V I

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 the beginning of the Cradle Song excerpt in C major, 3/4 time. The melody and bass line are shown in a grand staff.

C:

V65/iii

The second system of musical notation continues the Cradle Song excerpt in C major, 3/4 time.

V7/V

V65/IV

The third system of musical notation shows the end of the Cradle Song excerpt in C major, 3/4 time.