

Level 1

Teacher Guide

Music Theory

2nd Edition

Minnesota
Music
Teachers
Association



Preface

This Teacher Guide organizes the material in MMTA Theory Workbook Level 1 into a systematic plan so that a student can master all the content through short assignments over a 12-week period. The guide has five parts:

1) Prerequisites and General information

This section:

- outlines what skills students should have before beginning MMTA Theory Level 1
- gives advice on what skills will need the most attention

2) Weekly Lesson Plans

This section outlines a 12-week plan with material to be covered at the student's lesson and what should be assigned for homework. The plan assumes all the aural skill training will be done at the lesson. Teachers could ask students to do the aural skill examples at home using the recordings on the MMTA Website; but for Level 1, most students need teacher guidance in how to listen.

3) Supplemental Games and Worksheets

4) Weekly Student Assignments

These assignments are meant to be printed and sent home with the student.

5) Two Sample Tests with Answer keys

All pages in this Guide may be reproduced for use in your teaching studio.

Have fun teaching theory!

Rebekah Richards, NCTM
Chair, MMTA Theory Development Committee
May 2026

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MMTA Theory 1 – Prerequisites

Prerequisites for students

The Theory Workbooks are most successful when they are used as a review of concepts rather than the first encounter for students. Level 1 students should be able to:

- Solidly read music on the staff using 2nds, 3rds and repeated notes, sharps and flats, and quarter/half/dotted half/whole note rhythms in duple meter over a range from the bottom of the bass staff to the top of the treble staff.
- Play, and recognize within a score, the white key pentascales and triads of C, G, F, D, A, E major and minor.
- Understand the concept of tonic and dominant pitches (where they are in a pentascale, how they sound).

Most students have encountered these concepts by the time they are part way through a Level 2A piano method book. Most Level 2A methods have students reading 4ths and 5ths and eighth notes, so the MMTA Theory 1 sightreading will feel easier than their method book.

Activities to do *before* starting Theory 1 Workbook:

Pentascales and Triads

- Play these pentascales hands alone, ending with the tonic triad:
C, G, F, D, A, E major and minor.
- Understand the half and whole step pattern for major pentascales.
Tonic -Whole-Whole-Half-Whole
- Understand how to change a major triad or pentascale to minor by lowering the middle note half a step.
- Have the shape and tactile feel of the pentascale memorized. In other words, if the student's hands are resting in their lap and the teacher says, "Right hand, D major, Go!" can the student immediately place their hand over the correct keys?
- Be able to name the notes of the pentascale while playing it. This clarifies whether the black keys are sharps or flats.

Sightread and Transpose

- Sightread many, many pieces at the level of their method books.
- Transpose many pieces in which both hands use the same pentascale.

General Information:

For many students, the most difficult skills in Level 1 are:

- writing pentascales and triads
 - sightreading/transposing
 - rhythmic dictation
 - play backs and clap backs
- Play Backs and Clap Backs are included in the workbooks and lesson plans, but they are not included in the exams. The ability to hear a melody or rhythm and play it back is a very important skill which helps in the development of melodic and rhythmic dictation skills. Students should master the exercises in the workbook even though they are not tested on them.
- Repetition is built into the curriculum. Some students will need to do all the exercises in the lesson plans; others will not. The teacher should adjust the plans to fit the needs of each individual student.
- Supplemental worksheets are included for students who need more repetition.

MMTA Theory 1 – Exam Preparation: 12 Week Lesson Plans

Week 1: At lesson:

- Review rhythmic values of notes and rests. pp.1-2
- Review piano keys names. p.8
- Review line and space notes on the staff. p.9
- Review treble and bass clef, landmarks treble G and bass F, and note names. pp.10-11
- Review the playing of C, F, G major pentascales, hands alone. End with the tonic triad.

Assignment for Home:

Written:

- Rhythm p.1 and p.2. Read and do exercises.
- Piano Keys p.8. Read and do exercises.
- Line/Space notes on staff p.9. Read and do exercises.
- Treble clef note names p.10. Read and do exercises.
- Bass clef note names p.11. Read and do exercises.

Keyboard:

- Play C, F, G major pentascales, hands alone. End with the tonic triad.

Week 2: At lesson:

- Play Backs and Clap Backs pp.64-65. Do 2 of each.
- Aural Skills: Rhythmic dictation p.44 (answers p.84). Do 2 examples.
- Review measures, bar lines. Do exercises on p.3 at the lesson.
- Review time signatures. Do exercises on p.4 at the lesson.
- Review the Grand Staff. Do exercise on p.12 at the lesson.
- Review playing of D, A, E major pentascales, hands alone. End with the tonic triad.

Assignment for Home:

Keyboard:

- Play D, A, E major pentascales, hands alone. End with the tonic triad.

Written:

- Rhythm p.5 #1, #2, #3; p.6 #7, #8, #9
- Naming Notes p.13 #1, #2, #3

Week 3: At lesson:

- Play Backs and Clap Backs pp.64-65. Do 1 of each.
- Aural Skills: Rhythmic dictation p.44 (answers p.84). Do 1 example.
- Review half steps and sharps, flats, naturals. pp.15 -17.
- Review playing of C, G, F minor pentascales, ending with tonic triad.

Assignment for Home:

Keyboard:

- Play C, F, G minor pentascales, hands alone. End with the tonic triad.

Written:

- Rhythm p.5 #4, #5, #6; p.6 #10, #11, #12.
- Naming Notes p.13 #4, #5, #6
- Half steps, sharps, flats, naturals. pp.15-17. Read and do exercises.

Week 4: At lesson:

- Play Backs and Clap Backs pp.64-65. Do 1 of each.
- Review whole steps p.18. Do exercises together.
- Review pattern of whole and half steps, and tonic/dominant for major pentascales. Do exercises pp.19-20.
- Review the writing of intervals of 2nd and 3rd pp.26-27. Do exercises together.
- Aural Skills: Identification of M2nd or M3rd p.43 (teacher p.83)

Assignment for Home:

Keyboard:

- Play C, G, F, D, A, E major pentascales hands alone. End with the tonic triad.

Written:

- Writing Notes p.14 #7, #8
- Writing Pentascales p.22 #1, #3
- Writing Intervals p.28 #1, #2; p.29 #7, #8

Week 5: At lesson:

- Play Backs and Clap Backs pp.64-65. Do 1 of each.
- Aural Skills: Identification of Major and Minor Sounds p.42 (teacher p.81)
- Aural Skills: Identification of M2nd or M3rd p.43 (teacher p.83)
- Review how to change major pentascales to minor in spelling, writing and playing. Do exercises on p.21 together.
- Sightread and Transpose p.57 #1. Do all the steps on p.57.

Assignment for Home:

Keyboard:

- Sightread and Transpose p.58 #2, #3. Do all the steps on p.57.

Written:

- Writing notes p.14 #9, #10
- Pentascales p.22 #2, #3; p.23 #4, #5, #6, #7
- Writing Intervals p.28 #3, #4; p.29 #9, #10
- Analysis #1 p.36

Week 6: At lesson:

- Aural Skills: Identification of Major and Minor Sounds p.42 (teacher p.81)
- Aural Skills: Identification of M2nd or M3rd p.43 (teacher p.83)
- Aural Skills: Rhythmic Dictation pp.44-45 (teacher p.84). Do 2.
- Review Chords and Triads p.30
- Review writing major triads p.31
- Sightread and Transpose p.59 #4. Do all the steps on p.57.

Assignment for Home:

Keyboard:

- Sightread and Transpose p.59 #5 and p.60 #6. Do all the steps on p.57.

Written:

- Writing notes p.14 #11, #12
- Pentascales p.24 #8, #9, #10, #11
- Triads pp.30-31. Read and do exercises.
- Analysis #2 p.37

Week 7: At lesson:

- Aural Skills: Identification of Major and Minor Sounds p.42 (teacher p.81)
- Aural Skills: Identification of M2nd or M3rd p.43 (teacher p.83)
- Aural Skills: Melodic Dictation p.47 (teacher p.85) Do 2 or 3.
- Review writing minor triads p.32

Assignment for Home:

Keyboard:

- Play C, G, F, D, A, E minor pentascales hands alone. End with tonic triad.
- Sightread and Transpose p.60 #7; p.61 #8. Do all the steps on p.57.

Written:

- Rhythm p.7 #13, #14
- Intervals p.28 #5, #6; p.29 #11, #12
- Triads p.33 #1, #2
- Triads p.34 #7, #8
- Analysis #3 p.38

Week 8: At lesson:

- Aural Skills: Rhythmic Dictation p.44-45 (teacher p.84) Do 2.
- Aural Skills: Melodic Dictation p.47- 50 (teacher p.85) Do 1.
- Aural Skills: Phrase and Form pp.51 – 54 (teacher p.86) Introduce terminology and do 2 examples.
- Sightread and Transpose p.61 #9. Do all the steps on p.57.

Assignment for Home:

Keyboard:

- Play C, G, F, D, A, E major and minor pentascales hands alone.
- Play C, G, F, D, A, E major and minor triads without playing the pentascale first.

Written:

- Rhythm p.7 #15, #16
- Triads p.33 #3, #4
- Triads p.34 #9, #10
- Analysis #4 p.39

Week 9: At lesson:

- Aural Skills: Rhythmic Dictation p.44-45 (teacher p.84) Do 2.
- Aural Skills: Melodic Dictation p.47- 50 (teacher p.85) Do 1.
- Aural Skills: Phrase and Form pp.51 – 54 (teacher p.86) Do 1.
- Sightread and Transpose p.62 #10. Do all the steps on p.57.

Assignment for Home:

Keyboard:

- Sightread and Transpose p.62 #11. Do all the steps on p.57.
- Play C, G, F, D, A, E major and minor triads without playing the pentascale first.

Written:

- Triads p.33 #5, #6
- Triads p.34 #11, #12
- Analysis #5 p.40

Week 10: At lesson:

- Play Backs and Clap Backs pp.64-65. Do 2 of each.
- Aural Skills: Rhythmic Dictation p.44-45 (teacher p.84) Do 2.
- Aural Skills: Melodic Dictation p.47- 50 (teacher p.85) Do 1.
- Aural Skills: Phrase and Form pp.51 – 54 (teacher p.86) Do 1.

Assignment for Home:

Keyboard:

- Sightread and Transpose p.63 #12

Written:

- Pentascales p.25 #12, #13, #14
- Analysis #6 p.41

Week 11: At Lesson:

- Give Sample Aural Test p.68 (teacher p.89)

Assignment for Home:

Keyboard:

- Play C, G, F, D, A, E major and minor pentascales hands alone.
- Play C, G, F, D, A, E major and minor triads hands alone.

Written:

- Rhythm p.7 #17, #18, #19
- Do the Sample Written Test p.66-67.

Week 12: At lesson:

- Give the Sample Keyboard Test p.70 (teacher p.90).
- Correct the Sample Written Test.
- Review any weak areas.

Assignment for Home:

Keyboard:

- Play C, G, F, D, A, E major and minor pentascales hands alone.
- Play C, G, F, D, A, E major and minor triads hands alone.
- Take the Level 1 Theory Exam with confidence!

Supplemental Materials

Games for reinforcing concepts

Triad Spell Challenge

Purpose: to memorize the major triads

Can the student spell the 6 major triads in 10 seconds or less?

F: F-A-C

D: D-F#-A

C: C-E-G

A: A-C#-E

G: G-B-D

E: E-G#-B

Pentascale/Triad Dice game

Purpose: review playing and writing pentascales and triads

Equipment needed:

One dice with the letters C, G, F, D, A, E written, one on each side.

One regular playing dice

Penny

Blank staff paper

How the game works:

- Roll dice with letters. This is your tonic note.
- Flip the coin.
 - Heads = major
 - Tails = minor
- Roll the regular dice. This tells you your activity.
 - #1. Play the pentascale with your right hand.
 - #2. Play the pentascale with your left hand.
 - #3. Play the triad with either hand.
 - #4. Write the pentascale on staff paper.
 - #5. Write the triad on staff paper.
 - #6. Your choice.

This game can be part of the student's daily assignment starting in Week 8.

Pentascle Writing

Add the correct sharps or flats to make these pentascales either MAJOR or MINOR.

C	D	E	F	G	A	B	C	D	E
F	G	A	B	C	D	E	F	G	A
G	A	B	C	D	E	F	G	A	B
D	E	F	G	A	F	G	A	B	C
A	B	C	D	E	G	A	B	C	D
E	F	G	A	B	A	B	C	D	E
C	D	E	F	G	C	D	E	F	G
D	E	F	G	A	D	E	F	G	A
E	F	G	A	B	E	F	G	A	B
F	G	A	B	C	F	G	A	B	C

Triads

Writing major and minor triads ~ Theory Level 1

The bottom note of the triad is given.

Write the upper two pitches and place sharps or flats where needed.

Be sure to check the clef.

C major C minor G major G minor F major F minor

7

D major D minor E major E minor A major A minor

13

G minor F major A major E minor C major E major D major

20

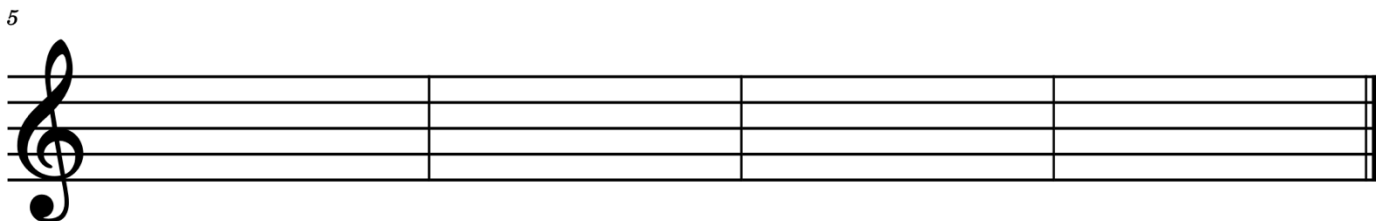
D minor G major C minor F minor E major A minor C major

Composition Exercises
Parallel and Contrasting Phrases, Tonic and Dominant Pitches

What pentascale does this melody use? _____

What is the tonic pitch? _____ What is the dominant pitch? _____

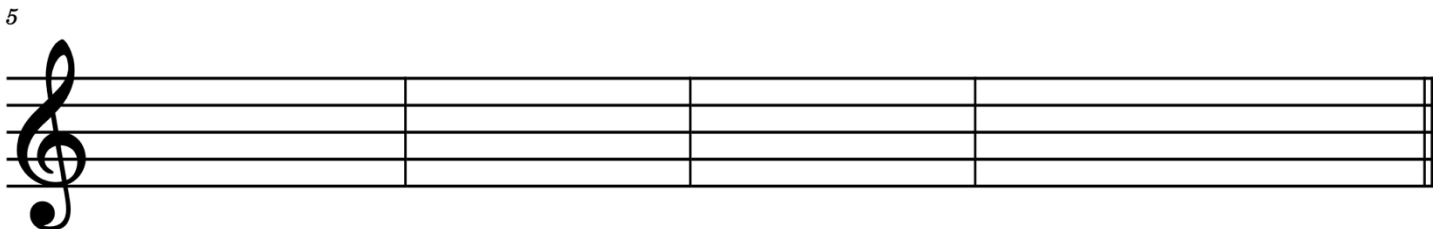
Write a parallel phrase that ends on the tonic note.



What pentascale does this melody use? _____

What is the tonic pitch? _____ What is the dominant pitch? _____

Write a contrasting phrase that ends on the tonic note.





MMTA Theory Level 1

Assignment #1 Date _____

- Every day pick two pentascales to play right hand alone, then left hand alone. End with the tonic triad.

C major F major G major

- ___ p.1 all
- ___ p.2 all
- ___ p.8 all
- ___ p.9 all
- ___ p.10 all
- ___ p.11 all



MMTA Theory Level 1

Assignment #2 Date _____

- Every day pick two pentascales to play right hand alone, then left hand alone. End with the tonic triad.

D major A major E major

- ____ p.5 #1, #2, #3
- ____ p.6 #7, #8, #9
- ____ p.13 #1, #2, #3



MMTA Theory Level 1

Assignment #3 Date _____

- Every day pick two pentascales to play right hand alone, then left hand alone. End with the tonic triad.

C minor F minor G minor

- ____ p.5 #4, #5, #6
- ____ p.6 #10, #11, #12
- ____ p.13 #4, #5, #6
- ____ p.15 all
- ____ p.16 all
- ____ p.17 all



MMTA Theory Level 1

Assignment #4 Date _____

- Every day pick three pentascales to play right hand alone, then left hand alone. End with the tonic triad.

C major G major F major
 D major A major E major

- ____ p.14 #7, #8
- ____ p.22 #1, #3
- ____ p.28 #1, #2
- ____ p.29 #7, #8



MMTA Theory Level 1

Assignment #5 Date _____

- ____ Sightread and Transpose p.58 #2. Do all the steps on p.57.
- ____ Sightread and Transpose p.58 #3. Do all the steps on p.57.
- ____ p.14 #9, #10
- ____ p.22 #2, #3
- ____ p.23 #4, #5, #6, #7
- ____ p.28 #3, #4
- ____ p.29 #9, #10
- ____ p.36 all



MMTA Theory Level 1

Assignment #6 Date _____

- ____ Sightread and Transpose p.59 #5. Do all the steps on p.57.
- ____ Sightread and Transpose p.60 #6. Do all the steps on p.57.
- ____ p.14 #11, #12
- ____ p.24 #8, #9, #10, #11
- ____ pp.30-31 all
- ____ p.37 all



MMTA Theory Level 1

Assignment #7 Date _____

- Every day pick two pentascales to play right hand alone, then left hand alone. End with the tonic triad.

C minor F minor G minor

D minor A minor E minor

- ____ Sightread and Transpose p.60 #7. Do all the steps on p.57.
- ____ Sightread and Transpose p.61 #8. Do all the steps on p.57.
- ____ p.7 #13, #14
- ____ p.28 #5, #6
- ____ p.29 #11, #12
- ____ p.33 #1, #2
- ____ p.34 #7, #8
- ____ p.38 all



MMTA Theory Level 1

Assignment #8 Date _____

- Every day pick two pentascales to play right hand alone, then left hand alone. End with the tonic triad.

C F G D A E major

c f g d a e minor

- Every day play two triads without playing the pentascale first.

C F G D A E major

c f g d a e minor

- ____p.7 #15, #16
- ____p.33 #3, #4
- ____p.34 #9, #10
- ____p.39 all



MMTA Theory Level 1
Assignment #9 Date _____

- Every day play two triads without playing the pentascale first.

C F G D A E major
 c f g d a e minor

- ___ Sightread and Transpose p.62 #11. Do all the steps on p.57.
- ___ p.33 #5, #6
- ___ p.34 #11, #12
- ___ p.40 all



MMTA Theory Level 1
Assignment #10 Date _____

- ____ Sightread and Transpose p.63 #12
- ____ p.25 #12, #13, #14
- ____ p.41 all



MMTA Theory Level 1

Assignment #11 Date _____

- Every day pick two pentascales to play right hand alone, then left hand alone. End with the tonic triad.

C F G D A E major

c f g d a e minor

- ____p.7 #17, #18, #19
- ____pp.66-67 Sample Written Test. Do not look at a piano when you do this.



MMTA Theory Level 1

Assignment #12 Date _____

- Every day pick two pentascales to play right hand alone, then left hand alone. End with the tonic triad.

C F G D A E major

c f g d a e minor

- Every day play two triads without playing the pentascale first.

C F G D A E major

c f g d a e minor

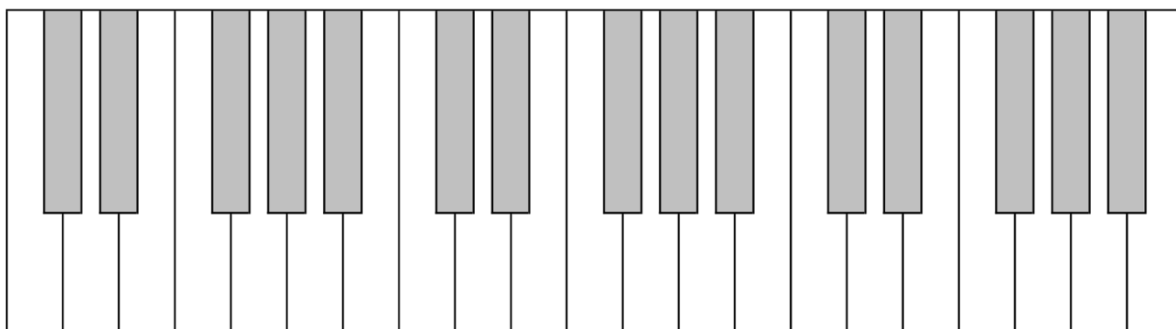
- Take the MMTA Theory Exam with confidence!

Sample Test #1

Answers on p.33

Level 1 Written Exam

Written Score ____/28



1. Rhythm ____/3

On the rhythm below, add the missing bar lines.



2. Notes ____/5

Name each note. Watch for the clef.



3. Pentascales ____/4

On the pentascale below, add the missing sharp or flat to make the **F major** pentascale.



Tonic (1) = ____

Dominant (5) = ____

Sample Test #1- Written continued

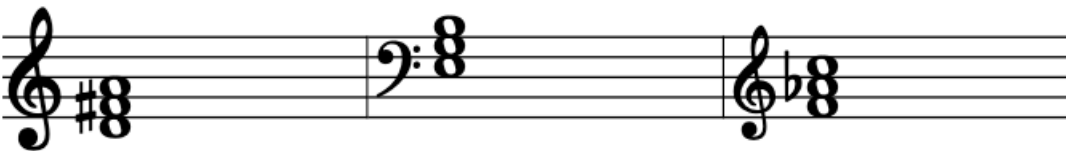
4. Intervals ____/5

Name each interval (e.g., 2nd or 3rd).



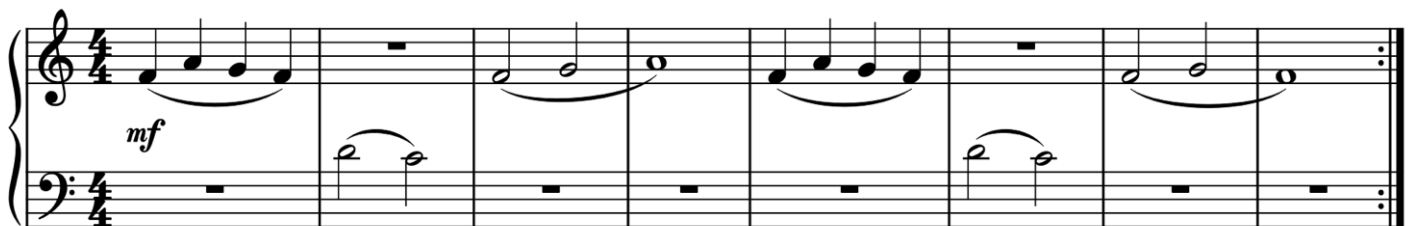
5. Chords ____/6

Name each chord (e.g., C major). Watch the clef.



6. Analysis ____/5

Cabin Song by Florence Price



1. How many beats are in each measure? _____

2. How many measures are in this piece? _____

3. What kind of notes does the left-hand play (circle one):

Quarter Notes

Half Notes

Dotted Half Notes

4. Name the first right-hand note. _____

5. Does this piece have a repeat sign? _____

Sample Test #1- Aural continued

4. Melodic Dictation ____/2

Listen to a melody played twice. Circle the letter of the melody that you hear.

1.



2.



5. Form Dictation ____/3

Listen to a melody that has two phrases. Answer the following questions about the melody. The melody will be played three times.

The first phrase ends on: Tonic Dominant

The second phrase ends on: Tonic Dominant

The two phrases are: Parallel Contrasting

Level 1 Keyboard Exam-Sample Test #1

Keyboard Score _____/24*

*The final keyboard score is divided in half when added to the total score.

1. Pentascales: 6 points

With one hand, play the following pentascales ascending and descending.

A major

F minor

G minor

2. Triads: 3 points

Play the following triads with one hand.

D major

D minor

E major

Sample Test #1- Keyboard continued

3. Sight Playing and Transposing: 15 points

Look at the piece below.

1. Clap or tap the rhythm. (2 points)
2. Identify each interval by direction and size. (2 points)
3. This piece uses a major pentascale. What pentascale does it use? (1 point)
4. Play the pentascale for no points.
5. Play the piece. (5 points)
6. Now play the A major pentascale for no points.
7. Transpose the piece to A major. (5 points)

The musical score consists of two systems, each with two staves. The first system is labeled '1' and the second system is labeled '5'. The first system shows a melody in the treble clef and a bass line in the bass clef. The second system shows a melody in the treble clef and a bass line in the bass clef.

5. Chords ____/6

- 1 point for each chord root.
- 1 point for each chord quality.

The image shows three musical staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature, containing a D major chord. The second staff is in bass clef with a 6/8 time signature, containing an E minor chord. The third staff is in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature, containing an F minor chord.

D major E minor F minor

6. Analysis ____/5

- 1 point for each answer.
1. 4, 2. 8 or 16, 3. Half notes, 4. F, 5. Yes

Aural Exam – Sample Test #1

1. Major and Minor ____/2

Listen to a pentascale followed by a triad. Identify the sound as major or minor. Each example will be played twice.

- 1 point per answer
- If playing live, play the excerpt at quarter = 60. Give a five second pause, and then play one more time.

1. minor

The image shows a musical staff in 4/4 time. It contains a pentascale starting on G4: G4, A4, Bb4, C5, D5. This is followed by a triad consisting of G4, Bb4, and D5.

2. major

The image shows a musical staff in 4/4 time. It contains a pentascale starting on G4: G4, A4, B4, C5, D5. This is followed by a triad consisting of G4, B4, and D5.

2. Intervals ____/3

Listen to an interval played melodically and harmonically. Circle whether each interval is a 2nd or 3rd. Each interval will be played twice.

- 1 point per interval
- If playing live, play each excerpt at quarter = 60. Wait three seconds, and then repeat.


The image shows three musical staves. The first staff shows a 3rd interval (G4 to B4) played melodically and harmonically. The second staff shows a 3rd interval (G4 to B4) played melodically and harmonically. The third staff shows a 2nd interval (G4 to A4) played melodically and harmonically.

3rd 3rd 2nd

3. Rhythmic Dictation ____/5

Listen to a rhythm played three times. Write the rhythm that you hear.

- 1 point per measure (all or nothing).
- If playing live, say which repetition you are about to play. Then, count aloud the beat for one measure at quarter = 60. Play the rhythm. Wait six seconds.

1. 

2. 

4. Melodic Dictation ____/2

Listen to a melody played twice. Circle the letter of the melody that you hear.

- 1 point per answer.
- If playing live, say which melody you are about to play. Play the melody at quarter = 60. Wait five seconds and then repeat.

1. A. 

B. 

2. A. 

B. 

3. Sight Playing and Transposing: 15 points

Look at the piece below.

1. Clap or tap the rhythm. (2 points)
 - 2 points for 0-2 mistakes
 - 1 point for 3-4 mistakes
 - 0 points for 5+ mistakes

2. Identify each interval by direction and size. (2 points)
 - 2 points for 0-2 mistakes
 - 1 point for 3-4 mistakes
 - 0 point for 5+ mistakes

3. This piece uses a major pentascale. What pentascale does it use? (1 point for D major)
 - 1 point for the correct answer.
 - 0 points for the incorrect answer. If the student answers incorrectly, tell them the correct pentascale.

4. Play the D major pentascale for no points.

5. Play the piece. (5 points)
 - 5 points for an excellent playing. The beat is steady and most of the notes and rhythms are correct.
 - 4 points for a good playing. The beat is mostly steady, but a number of notes or rhythms are incorrect.
 - 3 points for a fair playing. The beat is unsteady, and a number of notes and rhythms are incorrect.
 - 2 points if the student struggles but makes it through.
 - 1 point for anything.
 - 0 points for no attempt.

6. Now play the F major pentascale for no points.

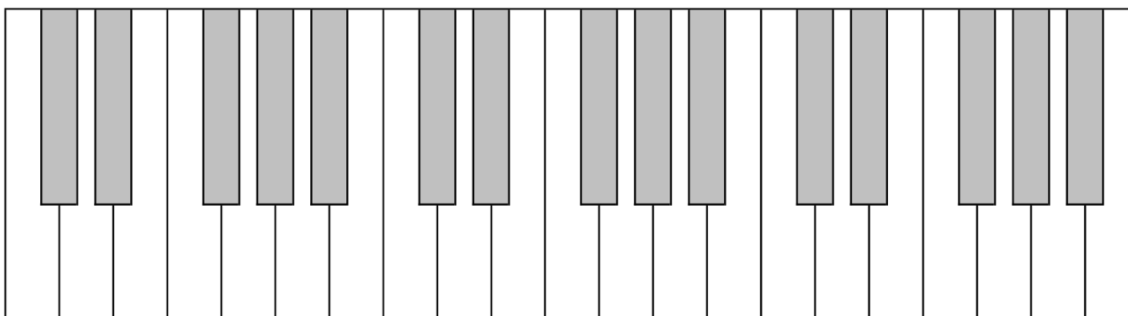
7. Transpose the piece to F major. (5 points)
 - Use the same rubric as used for question number 5.

Sample Test #2

Answers on p.45

Level 1 Written Exam

Written Score _____/28



1. Rhythm ____/3

On the rhythm below, add the missing bar lines.



2. Notes ____/5

Name each note. Watch for the clef.



3. Pentascales ____/4

On the pentascale below, add the missing sharp or flat to make the **D minor** pentascale.



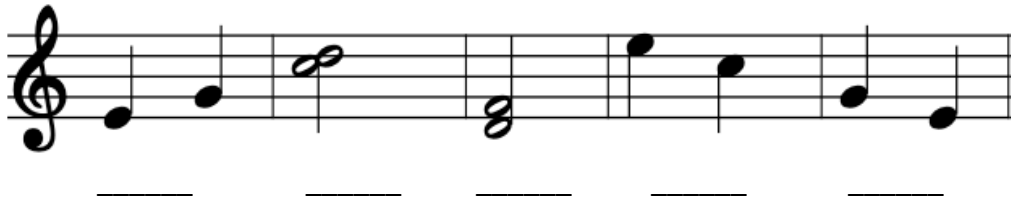
Tonic (1) = _____

Dominant (5) = _____

Sample Test #2- Written continued

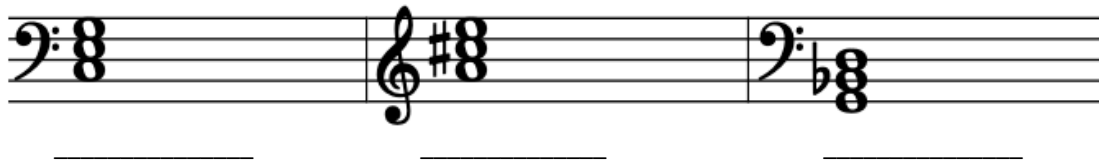
4. Intervals ____/5

Name each interval (e.g., 2nd or 3rd).



5. Chords ____/6

Name each chord (e.g., C major). Watch the clef.



6. Analysis ____/5

Etude no. 13, op. 187 Cornelius Gurlitt



1. How many beats are in each measure? _____

2. How many measures are in this piece? _____

3. What kind of notes does the left hand play in the first measure? (circle one):

Quarter Notes

Half Notes

Dotted Half Notes

4. Name the first right-hand note. _____

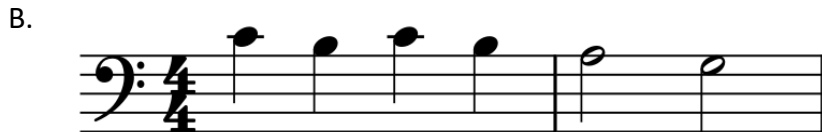
5. Does this piece have a repeat sign? Yes No

Sample Test #2- Aural continued

4. Melodic Dictation ____/2

Listen to a melody played twice. Circle the letter of the melody that you hear.

1.



2.



5. Form Dictation ____/3

Listen to a melody that has two phrases. Answer the following questions about the melody. The melody will be played three times.

- | | | |
|----------------------------|----------|-------------|
| The first phrase ends on: | Tonic | Dominant |
| The second phrase ends on: | Tonic | Dominant |
| The two phrases are: | Parallel | Contrasting |

Level 1 Keyboard Exam- Sample Test #2

Keyboard Score _____/24*

*The final keyboard score is divided in half when added to the total score.

1. Pentascales: 6 points

With one hand, play the following pentascales ascending and descending.

F major

A minor

E major

2. Triads: 3 points

Play the following triads with one hand.

D major

C minor

A major

Sample Test #2- Keyboard continued

3. Sight Playing and Transposing: 15 points

Look at the piece below.

1. Clap or tap the rhythm. (2 points)
2. Identify each interval by direction and size. (2 points)
3. This piece uses a major pentascale. What pentascale does it use? (1 point)
4. Play the pentascale for no points.
5. Play the piece. (5 points)
6. Now play the A major pentascale for no points.
7. Transpose the piece to A major. (5 points)

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems of two staves each. The first system shows the melody in the treble clef and a bass line with rests in the bass clef. The second system shows the melody in the treble clef with rests and the bass line with a pentascale starting on G4. A finger number '5' is written below the first note of the bass line in the second system.

Sample Test #2 – Answer Key

Written Test

1. Rhythm ____/3

On the rhythm below, add the missing bar lines.

- 1 point per bar line



2. Notes ____/5

- 1 point per note.



3. Pentascales ____/4

- 1 point for correct sharps or flats written near the correct note (all or nothing)
- 1 point if the sharp or flat is written *before* the correct note and on the correct line or space as the note.
- 1 point for correct tonic note
- 1 point for correct dominant note.

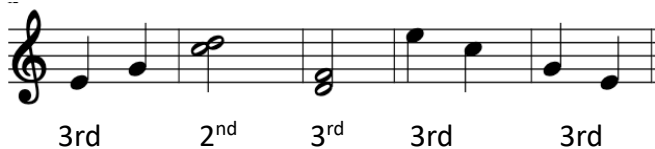


Tonic (1) = D

Dominant (5) = A

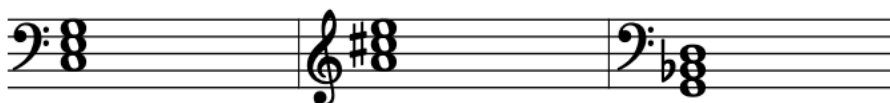
4. Intervals ____/5

- 1 point per interval
- No penalty if the student writes only 2 or 3 to identify each interval.



5. Chords ____/6

- 1 point for each chord root.
- 1 point for each chord quality.



C major

A major

G minor

6. Analysis ____/5

- 1 point for each answer.
1. 3, 2. 8, 3. Quarter notes, 4. E, 5. No

Aural Exam-Sample Test #2

1. Major and Minor ____/2

Listen to a pentascale followed by a triad. Identify the sound as major or minor. Each example will be played twice.

- 1 point per answer
- If playing live, play the excerpt at quarter = 60. Give a five second pause, and then play one more time.

1. major



2. minor



2. Intervals ____/3

Listen to an interval played melodically and harmonically. Circle whether each interval is a 2nd or 3rd. Each interval will be played twice.

- 1 point per interval
- If playing live, play each excerpt at quarter = 60. Wait three seconds, and then repeat.



2nd

3rd

3rd

3. Rhythmic Dictation ____/5

Listen to a rhythm played three times. Write the rhythm that you hear.

- 1 point per measure (all or nothing).
- If playing live, say which repetition you are about to play. Then, count aloud the beat for one measure at quarter = 60. Play the rhythm. Wait six seconds.



4. Melodic Dictation ____/2

Listen to a melody played twice. Circle the letter of the melody that you hear.

- 1 point per answer.
- If playing live, say which melody you are about to play. Play the melody at quarter = 60. Wait five seconds and then repeat.

1.



Keyboard Exam – Sample Test #2

1. Pentascales: 6 points

With one hand, play the following pentascales ascending and descending.

- 1 point for starting on the correct note.
- 1 point for playing the correct pentascale.
- Note to judge: The pentascale can be played with either hand or both hands.
F major
A minor
E major

2. Triads: 3 points

Play the following triads with one hand.

- 1 point per triad (all or nothing).
- Note to judge: The triad can be played with either hand or both hands.
D major
C minor
A major

3. Sight Playing and Transposing: 15 points

Look at the piece below.

1. Clap or tap the rhythm. (2 points)

- 2 points for 0-2 mistakes
- 1 point for 3-4 mistakes
- 0 points for 5+ mistakes

2. Identify each interval by direction and size. (2 points)

- 2 points for 0-2 mistakes
- 1 point for 3-4 mistakes
- 0 point for 5+ mistakes

3. This piece uses a major pentascale. What pentascale does it use? (1 point for D major)

- 1 point for the correct answer.
- 0 points for the incorrect answer. If the student answers incorrectly, tell them the correct pentascale.

4. Play the D major pentascale for no points.

5. Play the piece. (5 points)

- 5 points for an excellent playing. The beat is steady and most of the notes and rhythms are correct.
- 4 points for a good playing. The beat is mostly steady, but a number of notes or rhythms are incorrect.

- 3 points for a fair playing. The beat is unsteady, and a number of notes and rhythms are incorrect.
- 2 points if the student struggles but makes it through.
- 1 point for anything.
- 0 points for no attempt.

6. Now play the F major pentascale for no points.

7. Transpose the piece to F major. (5 points)

- Use the same rubric as used for question number 5.