

# CPTF THEORY TEST REQUIREMENTS

## Rules:

1. All students are required to complete the test once they begin. There should be no interruption - i.e., the student may not leave to perform and return to the theory room.
2. Students who have taken the test must not discuss it with others who have not taken it.
3. Only teachers working with the theory test will be allowed in the theory room.

*Updates to the tests are italicized.*

## Primary

1. Identify major key signatures in keys of C, G, D, F, Bb.
2. Identify notes on the grand staff, including notes 2 ledger lines above and 2 ledger lines below each staff.
3. *Identify 5-finger patterns as major or minor on the starting notes of C, G, F, Bb, and D.*
4. Identify harmonic and melodic intervals (unisons, 2nds, 3rds, 4ths, 5ths), including notes 2 ledger lines above and 2 ledger lines below each staff.
5. Identify 2/4, 3/4, 4/4 time signatures from examples using the eighth note as the smallest value. Rests, dotted half notes, and dotted quarter notes may be included. *An upbeat/anacrusis/pick-up beat may be used.*
6. Match definitions to commonly used musical terms and/or symbols/pictures.
7. Match four periods of keyboard music with composers from each period (see list).

## Elementary *(in addition to Primary requirements)*

1. Identify major *and* minor key signatures up to 4 flats and 4 sharps.
2. Write the missing note or notes in any major *or* natural minor scale in keys up to 4 flats and 4 sharps.
3. Identify root position chords, up to 4 flats and 4 sharps, as major or minor.
4. Identify harmonic and melodic intervals (unisons, 2nds, 3rds, 4ths, 5ths, 6ths, 7ths, and octaves), including notes 2 ledger lines above and 2 ledger lines below each staff.
5. Identify 2/4, 3/4, 4/4, 6/8 time signatures from examples using the eighth note as the smallest value. Rests, dotted half notes and dotted quarter notes may be included. *An upbeat/anacrusis/pick-up beat may be used.*
6. Match definitions to commonly used musical terms and/or symbols/pictures.
7. Match four periods of keyboard music with composers from each period (see list).

## Intermediate *(in addition to Primary and Elementary requirements)*

1. Identify any major or minor key signatures in either clef.
2. Add sharps or flats to the given notes to make any major or natural minor scale. Do not use key signatures. Accidentals must be on the correct line or space.
3. *Identify the root and quality (major or minor) of any chords in root position, 1<sup>st</sup> inversion, or 2<sup>nd</sup> inversion.*
4. Identify any major, minor, or perfect interval (unison, 2nd, 3rd, 4th, 5th, 6th, 7th, and octave).
5. Identify 2/4, 3/4, 4/4, 6/8 time signatures from examples using the sixteenth note as the smallest value. Rests, dotted half notes and dotted quarter notes may be included. An upbeat/anacrusis/pick-up beat may be used.
6. Match definitions to commonly used musical terms and/or symbols/pictures.
7. Match four periods of keyboard music with composers from each period (see list).
8. *Identify period dates.*

**Junior** (in addition to Primary, Elementary and Intermediate requirements)

1. Write any major or minor key signatures in either clef.
2. Add sharps, flats or naturals to the given notes to make any *major, natural, or harmonic minor scale*. Do not use key signatures. Accidentals must be on the correct line or space.
3. Identify any chord by root, quality, and inversion.
4. Write major, minor, or perfect intervals up from any given note.
5. *Correctly place the bar lines in examples using the sixteenth note as the smallest value. Rests, dotted half notes, dotted quarter notes, dotted eighth notes, and an upbeat/anacrusis/pick-up may be used. The first bar line will be supplied in examples with incomplete measures. The time signature will be provided.*
6. Match definitions to commonly used musical terms and/or symbols/pictures.
7. Match four periods of keyboard music with composers from each period (see list).
8. *Write period dates.*

**Senior** (in addition to Primary, Elementary, Intermediate & Junior requirements)

1. Write any major or minor key signatures in either clef.
2. Add sharps, flats or naturals to the given notes to make any major, natural minor, harmonic minor or melodic minor scale. Do not use key signatures. Accidentals must be on the correct line or space.
3. Write any major, minor, augmented or diminished chords in root position, 1st inversion or 2nd inversion.
4. Write major, minor, perfect, diminished or augmented intervals up or down from any given note, including sharps and flats.
5. *Create rhythmic examples using a prescribed list of items. Time signature will be provided. The list may contain any of these following items: note values and rest values as small as sixteenth notes and as large as dotted whole notes, upbeats, triplets, and dotted rhythms.*
6. Match definitions to commonly used musical terms and/or symbols/pictures.
7. *Given a composer's name (from the list of composers), student will provide both period and the dates of the period.*
8. *Chord analysis: identify the root, quality, and position of each chord in a chord progression; identify the key as major or minor; identify the cadence as plagal, authentic, or half.*

**Graduating Senior** (in addition to Primary, Elementary, Intermediate, Junior and Senior requirements)

- 1-8. Same as for Senior Test.
9. Provided a musical excerpt, student shall answer any of the following questions:
  - a. *Identify the key*
  - b. *Explain the significance of the numbers in the time signature*
  - c. *Name and define rests or notes (i.e. half note, dotted sixteenth note)*
  - d. *Identify any perfect, major, minor, diminished, or augmented interval*
  - e. *Identify authentic or plagal cadence*
  - f. *Identify the root, quality, and position of each chord within a chord progression*
  - g. *Identify passing tones or neighboring tones*
  - h. *Translate or define terms, such as tempo markings, dynamics, or other common markings*
  - i. *Identify modulation, if applicable*
  - j. *From multiple choice, identify most likely historical period*

**TERMS: Students are responsible for both word and symbol, where applicable.**

**PRIMARY TERMS** (in addition to Primary requirements)

A tempo—"In time", return to the original tempo

Allegro—Fast tempo

Andante—Moderate walking tempo

Crescendo—Gradually louder



Diminuendo—Gradually softer



Forte—Loud ***f***

Legato—Smooth, connected



Mezzo forte—Moderately loud ***mf***

***mf***

Mezzo piano—Moderately soft ***mp***

***mp***

Piano—Soft ***p***

Ritardando—Gradually slower ***rit.***

***rit.***

Staccato—Detached, short




### **ELEMENTARY TERMS** (in addition to Primary requirements)

Accelerando—Becoming faster


Accent—Emphasis on one pitch or chord



Adagio—Slow, at ease

Coda—An added ending 

Da Capo (D.C.) al Fine—Return to beginning and play to the Fine

Fermata—Hold beyond the normal duration 

Molto—Much

Poco—Little

Primary Chords— I, IV and V or V7

Tie—Curved line connecting two notes of the same pitch uniting them into a single sound equal to their combined durations.



Vivace—Lively; quick

### **INTERMEDIATE TERMS** (in addition to Primary and Elementary requirements)

Con brio—With spirit

Con moto—With motion

Fortissimo—Very loud ***ff***

***ff***

Largo—Very slow

Pianissimo—Very soft ***pp***

***pp***

Presto—Very fast

Scherzando—Playful

Tre corde—Release soft pedal

Una corda—With soft pedal

**JUNIOR TERMS** (*in addition to Primary, Elementary and Intermediate requirements*)

Cadence—Close or ending of phrase, section or movement

Cantabile—In a singing style

Dal Segno (D.S.)—Return to the sign

Dolce—Sweetly

Espressivo—With expression

Maestoso—Majestic

Marcato—To emphasize; make clear

Sempre—Always

Senza—Without

Sforzando—Sudden emphasis ***sfz***

Subito—Suddenly

**SENIOR TERMS** (*in addition to Primary, Elementary, Intermediate and Junior requirements*)

Ad libitum—At pleasure or will

Agitato—Agitated, excited

Assai—Very

Chromatic—Consisting of all half steps

Consonance—The agreeable effect produced by certain intervals;

repose (represents normalcy and repose)

Diatonic—Pertaining to major or minor scales, with notes in alphabetical order

Dissonance—The disagreeable effect produced by certain intervals; tension (represents disturbance and tension)

Enharmonic—Same tone but with a different spelling (ex. C# or Db)

Fuoco—With fire; energy

Homophonic—A texture in which two or more parts move together in harmony, the relationship between them creating chords

Leggiero—Lightly

Pentatonic—Pertaining to a five-tone scale

Pesante—Heavily

Polyphonic—Music in two or more parts, each having a melody of its own; contrapuntal

Tenuto—Sustained



Troppo—Too, too much

**GRADUATING SENIOR TERMS** (*in addition to Primary, Elementary, Intermediate, Junior and Senior requirements*)

Anticipation tone—a chord tone which appears earlier than the chord

Authentic cadence—V chord to a I chord

Deceptive cadence—Cadence in which the dominant is followed by a harmony other than the tonic, most frequently vi

Giocoso—Humorous, in a joking manner

Giusto—Strict; exact

Half cadence—Ends on the dominant

Hoboken—He made a catalog of Haydn's music

Köchel—He made a catalog of Mozart's music

Meno—less

Mode—Selection of tones, arranged in a certain order of half and whole steps, that forms the basic tonal substance of a composition

Monophonic—Texture of music having a single melody without harmony or accompaniment

Opus—A reference of a composer's work

Passing tone—Stepwise tone from one chord tone to another

Piu—more

Plagal cadence—IV chord to a I chord

Syncopation—Displacement of normal accent

**Names of the Authentic Modes, using the white key scales as models:**

Ionian—C (major scale)

Dorian—D

Phrygian—E

Lydian—F

Mixolydian—G

Aeolian—A (minor scale)

Locrian—B