

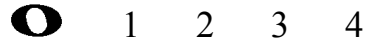
# THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

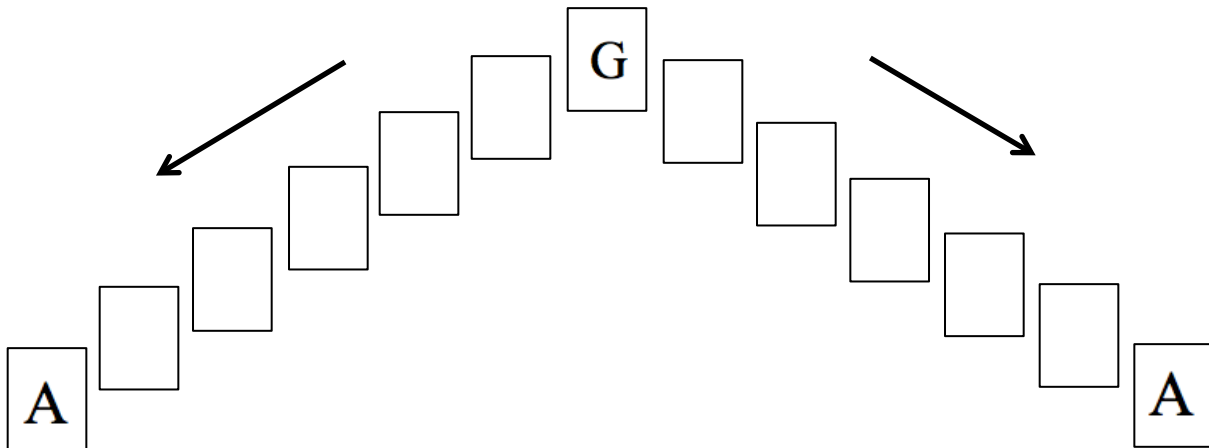
Theory Prep Practice 1 Bass Clef

Page 1 of 2 Score : \_\_\_\_\_  
100

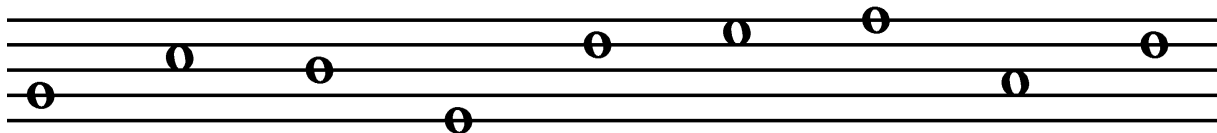
1. Circle the counts that each note or rest gets. (5x4pts=20)



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

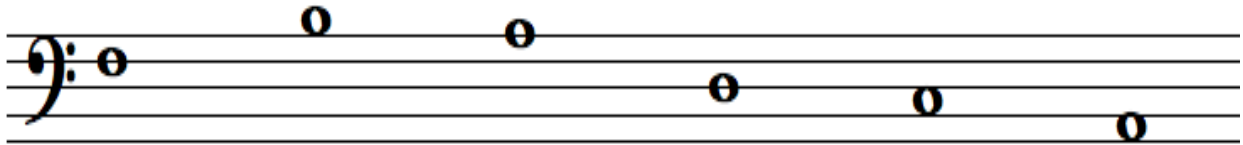


3. Find and circle the LINE notes. (6x4pts=24)



# THEORY PRACTICE #1 (BASS CLEF)

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



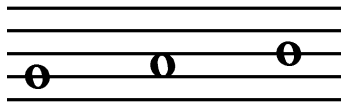
Ex. F \_\_\_\_\_

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

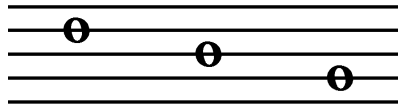
a. 4 beats in a measure

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

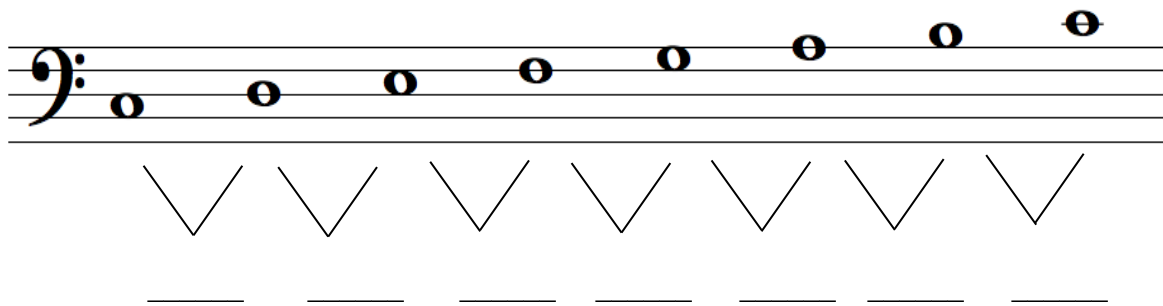


# THEORY PRACTICE #1 (BASS CLEF)

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)



# THEORY PRACTICE #1 (BASS CLEF)

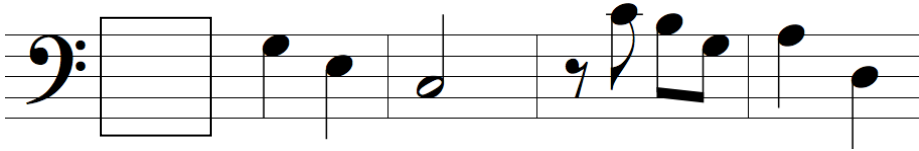
CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory**   Level 2   Practice 1   Bass Clef

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100

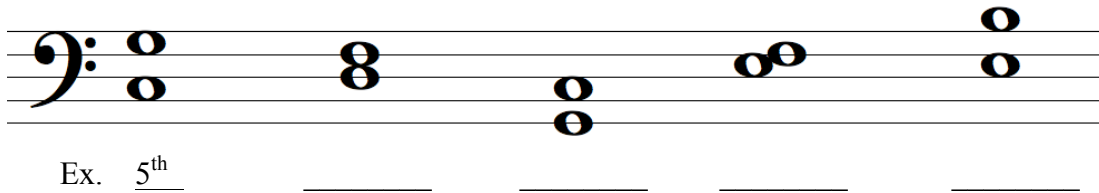
1. Write the time signature that matches the number of beats per measure. (4)



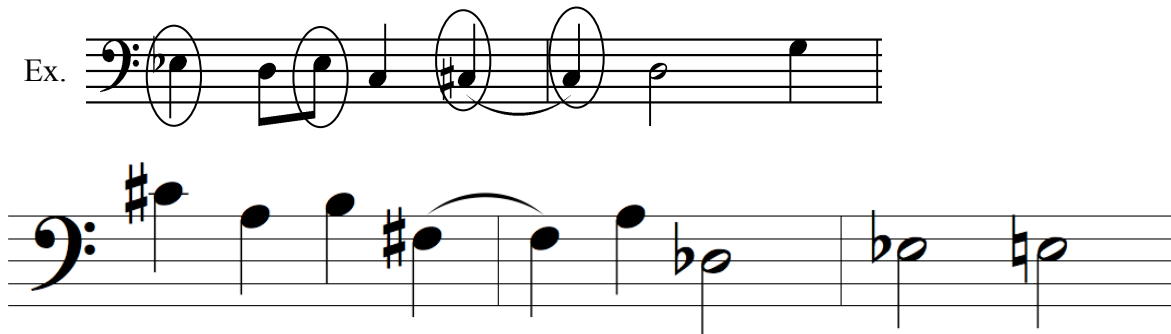
2. Name these notes. (4x5pts=20)



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

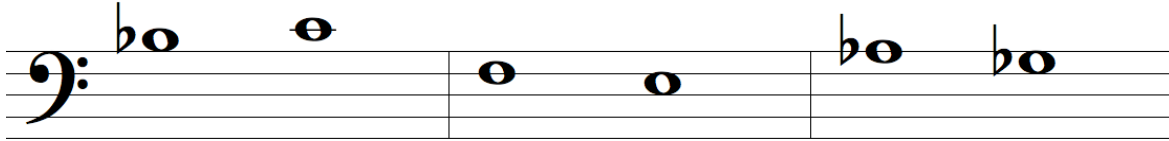


4. Circle all the notes that are played as sharps or flats. (5x4pts=20)  
Keep in mind the 'rules about accidentals.'



# THEORY PRACTICE #1 (BASS CLEF)

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



Whole step

Whole step

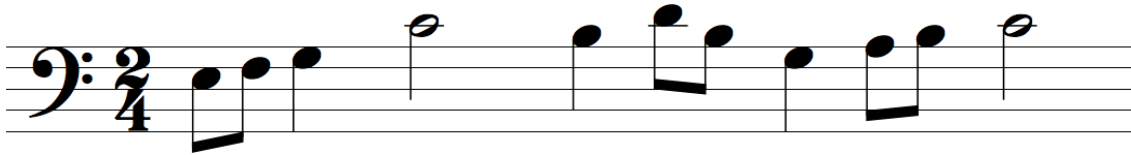
Whole step

Half step

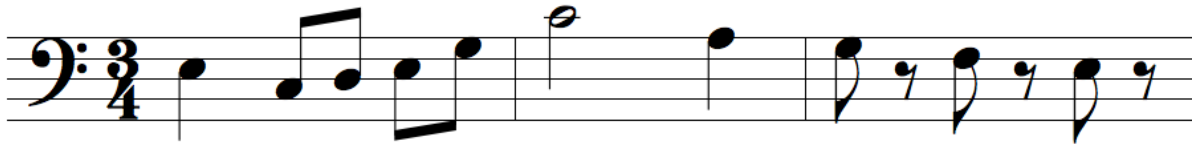
Half step

Half step

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)



\_\_\_\_\_



# THEORY PRACTICE #1 (BASS CLEF)

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

A musical staff with a bass clef. It contains four measures, each with a pair of notes. The notes are: G2 and G3, G2 and A2, G2 and B2, and G2 and G4.

\_\_\_\_\_

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.

\_\_\_\_\_

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.

A musical staff with a bass clef. It contains five measures, each with a chord. The chords are: G2, A2, B2; G2, A2, B2, C3; G2, A2, B2, C3, D3; G2, A2, B2, C3, D3, E3; G2, A2, B2, C3, D3, E3, F3.

Ex. GM \_\_\_\_\_

8. Draw bass 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)

G major  
(ascending only)

A blank musical staff with five lines, intended for writing the G major scale.

d natural minor  
(ascending only)

A blank musical staff with five lines, intended for writing the d natural minor scale.



# THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory** Level 4 Practice 1 Bass Clef

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100

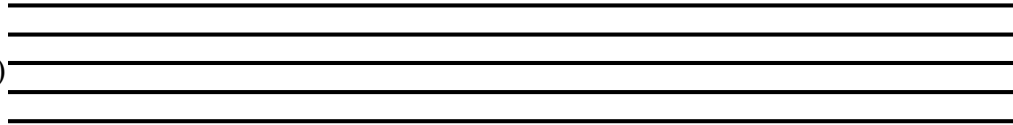
1. Draw bass clefs and write the following scales.

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)

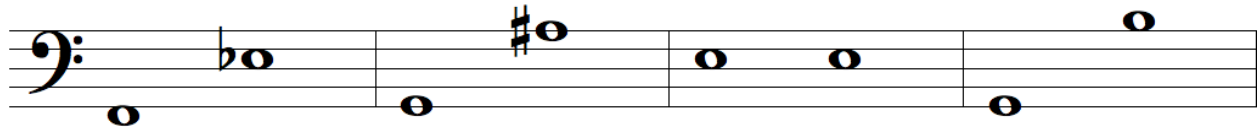


B flat major  
(ascending only)



2. Label the intervals. (unison /prime, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, octave, 9<sup>th</sup>, 10<sup>th</sup>)

(3x4pts=12)



Ex. 7<sup>th</sup>

\_\_\_\_\_

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.



\_\_\_\_\_ major

\_\_\_\_\_ minor

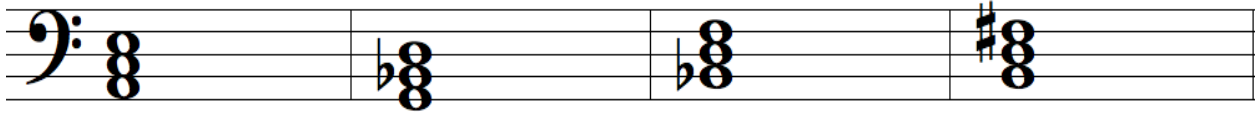


\_\_\_\_\_ major

\_\_\_\_\_ minor

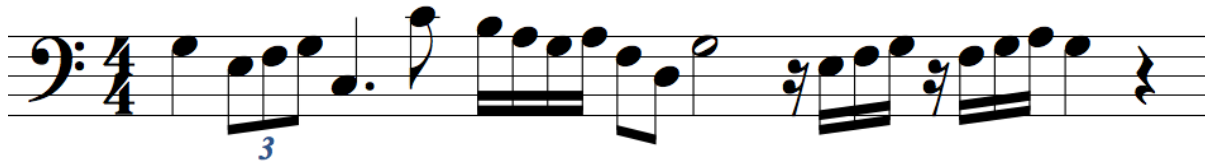
# THEORY PRACTICE #1 (BASS CLEF)

4. Name the root and quality (major/minor) of these chords. (root 3x3pts=9, quality 3x4pts=12, total 21)  
 Use capital letters for major, and lower case letters for minor.



Ex. am \_\_\_\_\_

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



6. 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)



7. Draw bar lines and write in the counting. (bar line 2x3pts=6, counting 3x4pts each m.=12, total 18)



# THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory** Level 5 Practice 1 Bass Clef

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100

1. 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 1<sup>st</sup> 2<sup>nd</sup>  
 F major

root 1<sup>st</sup> 2<sup>nd</sup>  
 \_\_\_\_\_

root 1<sup>st</sup> 2<sup>nd</sup>  
 \_\_\_\_\_

root 1<sup>st</sup> 2<sup>nd</sup>  
 \_\_\_\_\_

root 1<sup>st</sup> 2<sup>nd</sup>  
 \_\_\_\_\_

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

3. Write the chords of the following scale degrees in root position in the given major keys. (6x3pts=18)

I

IV

V

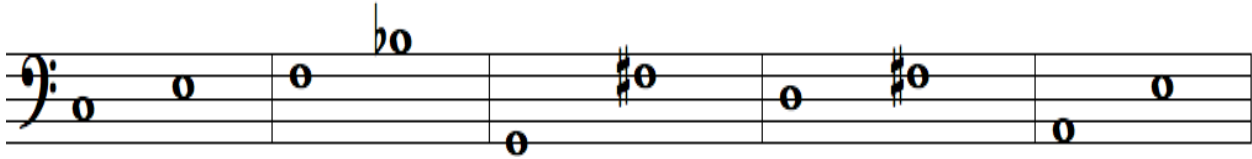
I

IV

V

# THEORY PRACTICE #1 (BASS CLEF)

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



Ex. M3                      \_\_\_\_\_                      \_\_\_\_\_                      \_\_\_\_\_                      \_\_\_\_\_

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

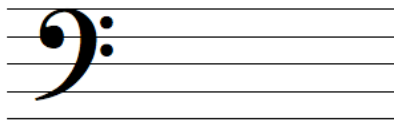


\_\_\_\_\_ major  
\_\_\_\_\_ minor

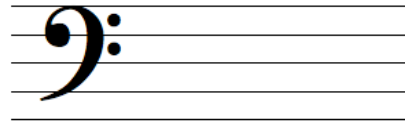


\_\_\_\_\_ major  
\_\_\_\_\_ minor

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



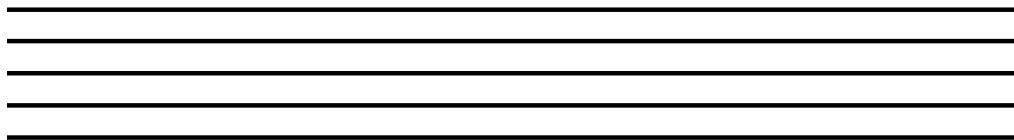
B flat major



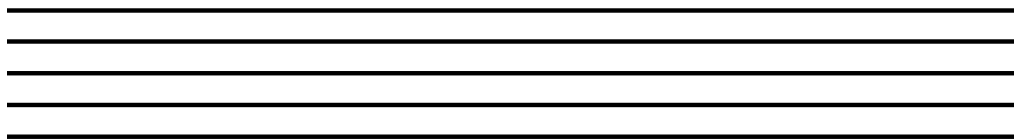
e minor

7. Draw bass 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)



# THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory** Level 6 Practice 1 Bass Clef

Page 1 of 2 Score : \_\_\_\_\_

100

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

↓                                 ↓                                 ↓                                 ↓

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

Ex. m7

\_\_\_\_\_

3. Draw bass 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 flat major (ascending only)

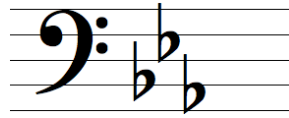
# THEORY PRACTICE #1 (BASS CLEF)

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



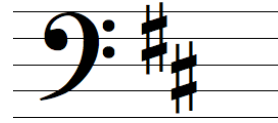
\_\_\_\_\_ major

\_\_\_\_\_ minor



\_\_\_\_\_ major

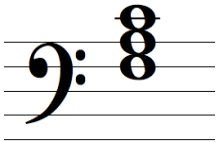
\_\_\_\_\_ minor



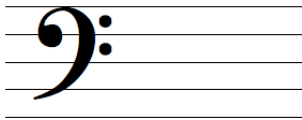
\_\_\_\_\_ major

\_\_\_\_\_ minor

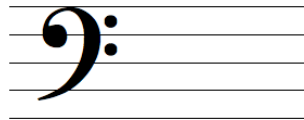
5. Draw triads to match the following Roman numerals. (3x4pts=12)  
Draw accidentals if necessary.



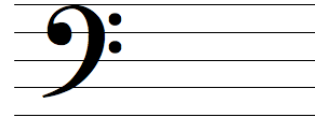
Ex. F : I



B flat : V

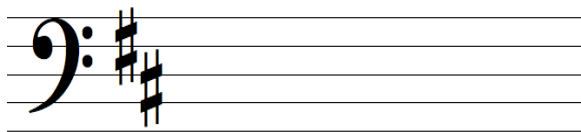


A : IV



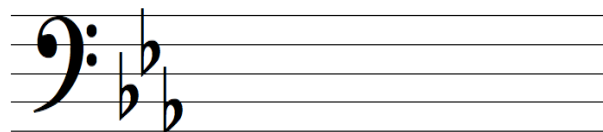
D : ii

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



ii

vi



I

iii

# THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory** Level 7 Practice 1 Bass Clef

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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<sup>5<sup>th</sup></sup>, dim<sup>4<sup>th</sup></sup>, etc.)

3. Draw bass 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)

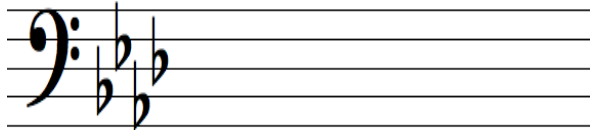
D flat major (ascending only)

g sharp natural minor (ascending only)

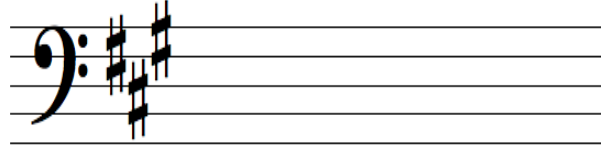
e harmonic minor (ascending only)

# THEORY PRACTICE #1 (BASS 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)



\_\_\_\_\_ major

\_\_\_\_\_ minor



\_\_\_\_\_ major

\_\_\_\_\_ minor



\_\_\_\_\_ major

\_\_\_\_\_ minor



# THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory**   Level 8   Practice 1   Bass Clef

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100

1. Draw bass 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 "o" for diminished chords.

Ex. F<sup>+</sup>   \_\_\_\_\_

3. Write the chords of the following scale degrees in root position in the given keys. (5x3pts=15)

F major :   V            iii            vii<sup>o</sup>            d minor :            vii<sup>o</sup>            VI

# THEORY PRACTICE #1 (BASS 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)

_____ major	_____ major	_____ major	_____ major
_____ minor	_____ minor	_____ minor	_____ 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 brass instruments

key \_\_\_\_\_ : \_\_\_\_\_

# THEORY PRACTICE #1 (BASS CLEF)

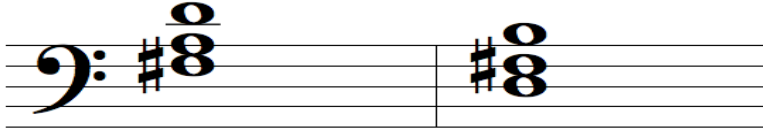
CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory**   Level 9   Practice 1   Bass Clef

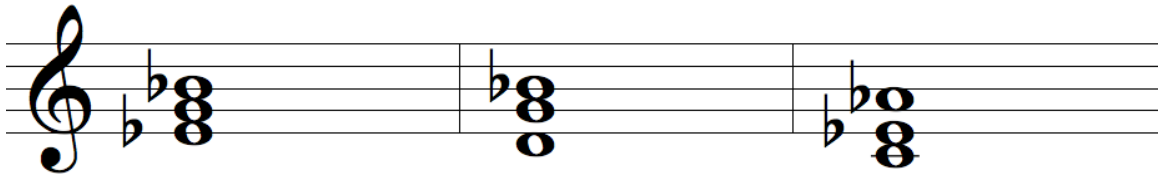
Page 1 of 3   Score : \_\_\_\_\_

100

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

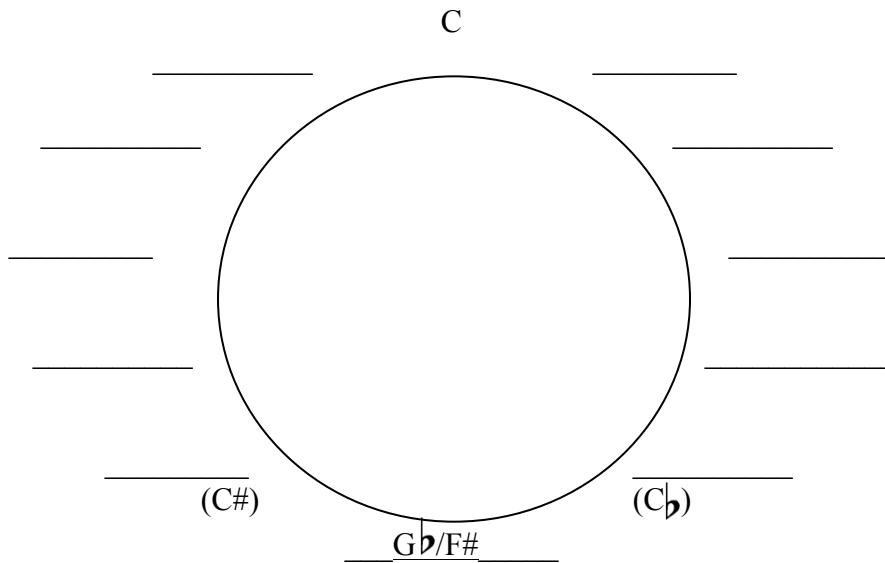


Ex. 6 \_\_\_\_\_



\_\_\_\_\_

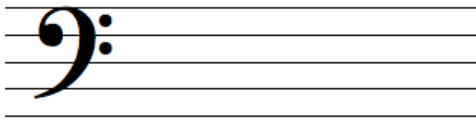
2. Complete the circle of fifths. Write the major key names, not the sharps and flats. (10x2pts=20)



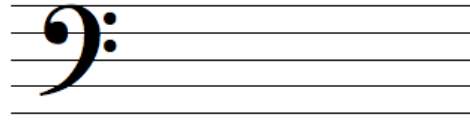
# THEORY PRACTICE #1 (BASS CLEF)

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

(2x3pts=6)



sharps



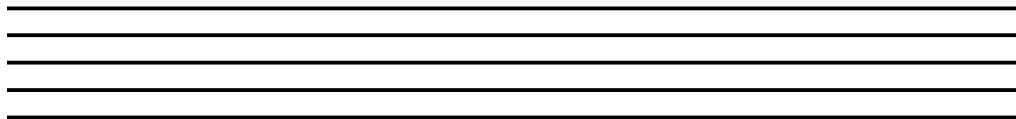
flats

4. Draw clefs of your choice and write the following scales.  
Either write key signatures, or write necessary sharps or flats in the scale.

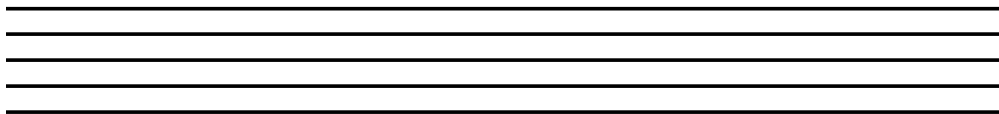
Use whole notes.

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

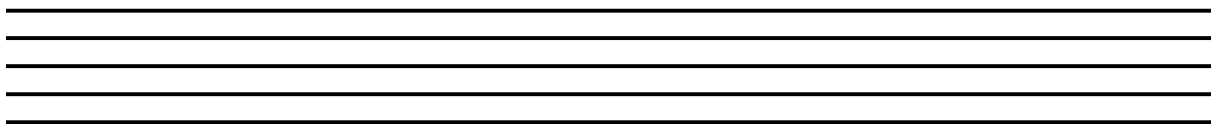
C flat major  
(ascending only)



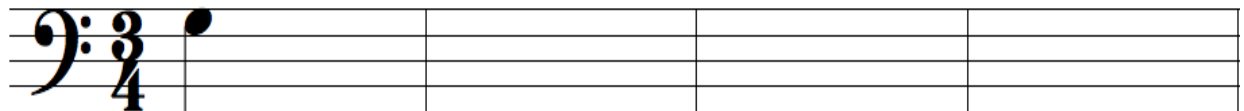
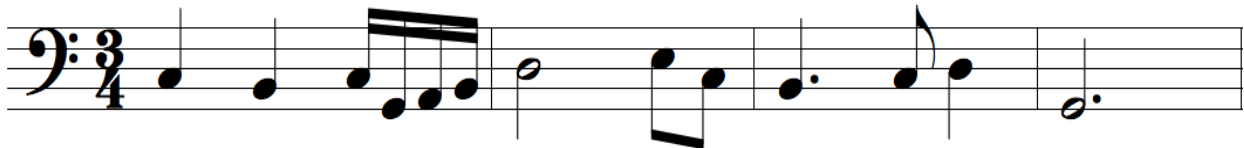
b harmonic minor  
(ascending only)



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.



# THEORY PRACTICE #1 (BASS 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.  $c^\circ$                   \_\_\_\_\_                  \_\_\_\_\_                  \_\_\_\_\_

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)

key \_\_\_\_\_ : \_\_\_\_\_                  \_\_\_\_\_                  \_\_\_\_\_

# THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory** Level 10 Practice 1 Bass Clef

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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).

G : \_\_\_\_\_

G : \_\_\_\_\_

G : \_\_\_\_\_

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)

# THEORY PRACTICE #1 (BASS CLEF)

3. In the following two excerpts, identify the key and write at the beginning. (8x3pts=24)  
 Analyze the chords pointed by arrows and write the Roman numerals on the lines.  
 For inverted chords, make sure to add the figured bass symbols to the Roman numerals.

A. Allegro scherzando, Hob. III:75/4 by Joseph Haydn

key \_\_\_\_\_:

B. Alla Tarantella, Op.39, No.2 by Edward MacDowell

key \_\_\_\_\_:

# THEORY PRACTICE #1 (BASS CLEF)

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

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

Ex. M7      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

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

Ex. <sup>6</sup>  
4      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_



# THEORY PRACTICE #1 (BASS CLEF)

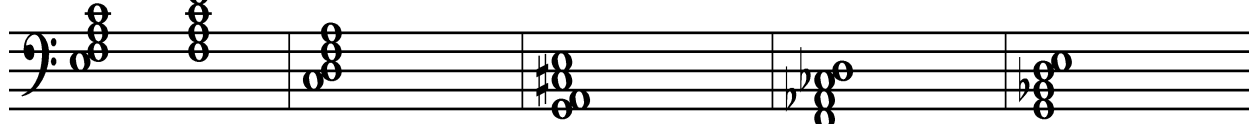
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**Theory** Level 11 Practice 1 Bass Clef

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                      \_\_\_\_\_                      \_\_\_\_\_                      \_\_\_\_\_                      \_\_\_\_\_

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



\_\_\_\_\_

B. Romanze from Sonatina by Ludwig van Beethoven



\_\_\_\_\_



\_\_\_\_\_

# THEORY PRACTICE #1 (BASS 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  $\overset{7}{\underset{5}{\cdot}}, \overset{6}{\underset{4}{\cdot}}, \overset{4}{\underset{3}{\cdot}}, \overset{4}{\underset{2}{\cdot}}$ .

root	Ex. <u>F</u>				
	4				
inversion Ex.	<u>2</u>				

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

C Dorian

# THEORY PRACTICE #1 (BASS CLEF)

6. In the following two excerpts, identify the key and write at the beginning. Analyze the chords pointed by arrows with the Roman numerals. For inverted chords, make sure to add the figured bass symbols to the Roman numerals. There are some secondary dominant chords. (key 2x2pts=4, analysis 8x3pts=24, total 28)

Morning Prayer , Op.39, No.1 by Peter Ilyich Tchaikovsky

A.

key → \_\_\_\_\_ : \_\_\_\_\_

Fantasie Impromptu, Op.66 by Frédéric Chopin

B.

key \_\_\_\_\_ : \_\_\_\_\_

# THEORY PRACTICE #1 (BASS CLEF)

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**Theory** Level 12 Practice 1 Bass Clef

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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 : \_\_\_\_\_ Sonatina, Allegro non tanto, Op.55, No.4  
by Friedrich Kuhlau

key \_\_\_\_\_ :

- b. Answer : \_\_\_\_\_ Sonatina, Spiritoso, Op. 36, No.3  
by Muzio Clementi

key \_\_\_\_\_ :

# THEORY PRACTICE #1 (BASS CLEF)

2. Identify the inversions (7, <sup>6</sup><sub>5</sub>, <sup>4</sup><sub>3</sub>, <sup>4</sup><sub>2</sub>) and quality (M, Mm, m, °, °) of the following three 7<sup>th</sup> chords, marked A, B, and C. (6x4pts=24)

Melody, No.1 from *Album For The Young*,  
Op.68 by Robert Schumann



A. inversion \_\_\_\_\_ quality \_\_\_\_\_



B. inversion \_\_\_\_\_ quality \_\_\_\_\_

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



C. inversion \_\_\_\_\_ quality \_\_\_\_\_

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

Neighboring tone (n) \_\_\_\_\_

Passing tone (p) \_\_\_\_\_

Suspension (s) \_\_\_\_\_

Appoggiatura (app) \_\_\_\_\_



# THEORY PRACTICE #1 (BASS 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 music consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, B1, D2, and E2. This represents the tonic chord (I) in G major.

key \_\_\_\_\_ :

The second system of musical notation shows a common-chord modulation in D major. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts with a quarter note D4, followed by quarter notes E4, F#4, and G4. The bass line consists of quarter notes D2, F#2, A2, and B2. This represents the tonic chord (I) in D major.

\_\_\_\_\_ : \_\_\_\_\_

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 a common-chord modulation in C major. The key signature has no sharps or flats and the time signature is 3/4. The music consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts with a quarter note C4, followed by quarter notes D4, E4, and F4. The bass line consists of quarter notes C2, E2, G2, and A2. This represents the tonic chord (I) in C major.

C:

The second system of musical notation shows a common-chord modulation in G major. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G2, B1, D2, and E2. This represents the tonic chord (I) in G major.

The third system of musical notation shows a common-chord modulation in D major. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts with a quarter note D4, followed by quarter notes E4, F#4, and G4. The bass line consists of quarter notes D2, F#2, A2, and B2. This represents the tonic chord (I) in D major.