

# THEORY PRACTICE #2 (BASS CLEF)

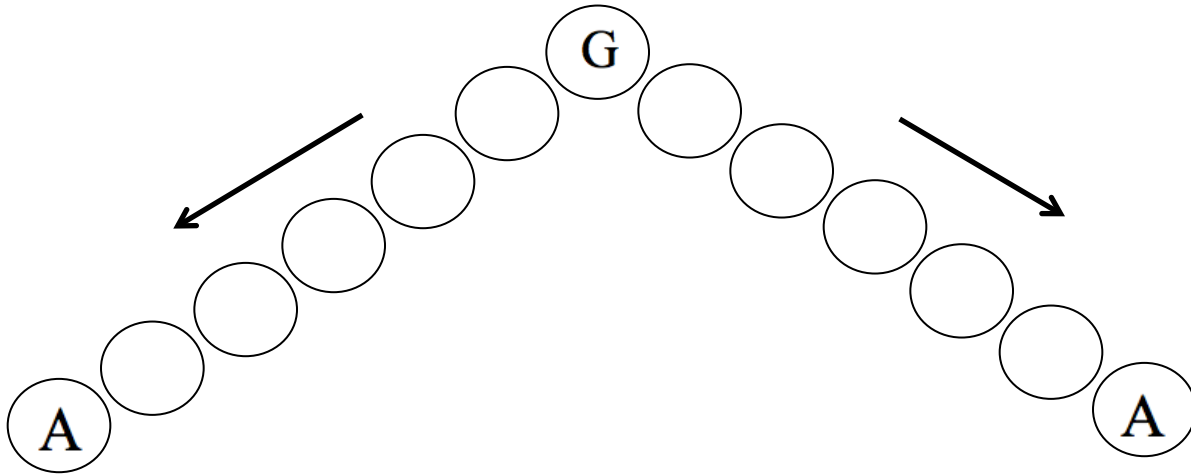
CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory** Prep Practice 2 Bass Clef

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

100

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



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

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

3. Are the following notes moving by steps or skips?  
Circle one answer. (3x3pts=9)

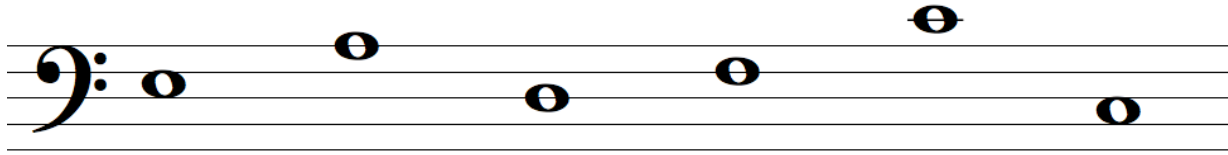
steps  
skips

steps  
skips

steps  
skips

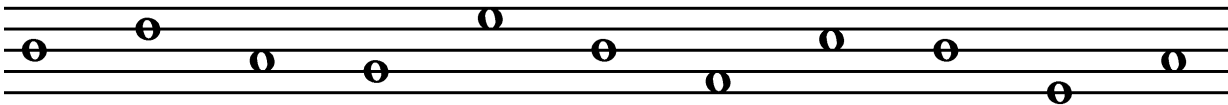
# THEORY PRACTICE #2 (BASS CLEF)

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

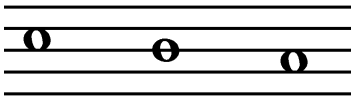


Ex. E      \_\_\_\_\_

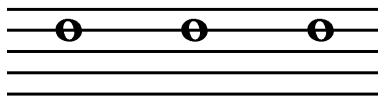
5. Find and circle the SPACE notes. (5x3pts=15)



6. Do these three notes go **up**, **down**, or stay the **same**? (3x4pts=12)  
Circle one answer.



up  
down  
same



up  
down  
same



up  
down  
same

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

a. 4 beats in a measure

b. 3 beats in a measure

# THEORY PRACTICE #2 (BASS CLEF)

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

**Theory**   Level 1   Practice 2   Bass Clef   Page 1 of 2   Score : \_\_\_\_\_  
100

1. Draw bar lines so that each measure has the correct number of beats. (5x4pts=20)

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

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

3. How many beats or counts do the following notes or rests get in  $\frac{4}{4}$  ? (4x4pts=16)

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

4. Draw notes on both staves to match letters below. (5x4pts=20)  
 Use whole notes.

Ex. E

B

G

D

A

C

# THEORY PRACTICE #2 (BASS CLEF)

5. Write "W" for whole step and "H" for half step.

(7x4pts=28)

A musical staff in bass clef containing seven whole notes: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>, B<sub>1</sub>, and A<sub>1</sub>. Below the staff are seven downward-pointing chevrons, each corresponding to an interval between adjacent notes. Below the chevrons are seven horizontal lines for writing the interval type (W or H).

6. Are the intervals below a whole step or a half step?

(3x4pts=12)

Circle one answer.

A musical staff in bass clef divided into four measures. Each measure contains two notes: G<sub>2</sub> to B<sub>2</sub>, G<sub>2</sub> to A<sub>2</sub>, G<sub>2</sub> to G<sub>2</sub> with a sharp sign, and G<sub>2</sub> to A<sub>2</sub>.

Ex. Whole step  
Half step

Whole step  
Half step

Whole step  
Half step

Whole step  
Half step

# THEORY PRACTICE #2 (BASS CLEF)

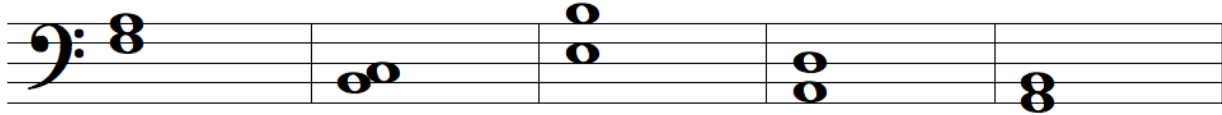
CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory**   Level 2   Practice 2   Bass Clef

Page 1 of 2   Score : \_\_\_\_\_

100

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



Ex. 3<sup>rd</sup>   \_\_\_\_\_

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



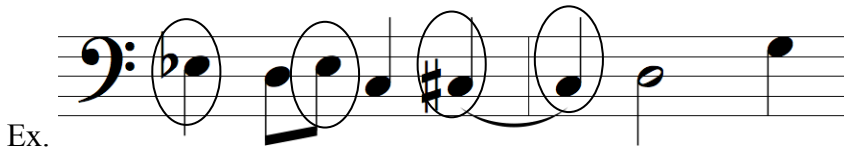
Ex. Ab   \_\_\_\_\_

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



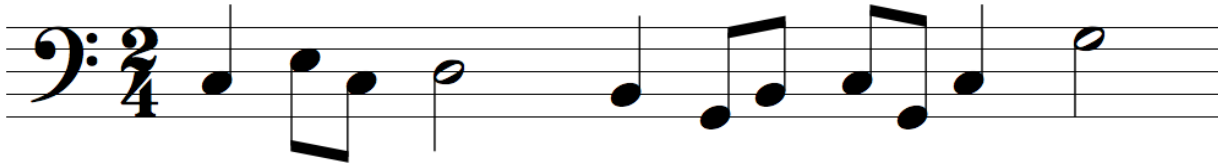
\_\_\_\_\_

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



# THEORY PRACTICE #2 (BASS CLEF)

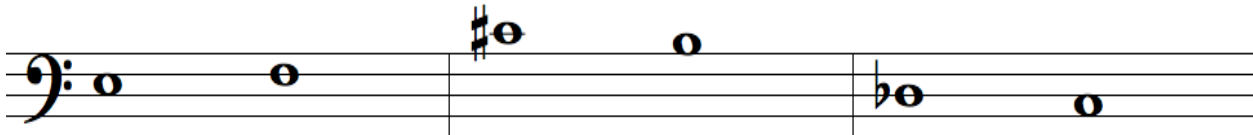
5. Draw bar lines so that each measure has the correct number of beats. (4x4pts=16)



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



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



Whole step

Half step

Whole step

Half step

Whole step

Half step

# THEORY PRACTICE #2 (BASS CLEF)

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

**Theory** Level 3 Practice 2 Bass Clef

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

100

1. 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 in bass clef with four measures. The first measure contains two notes: G2 and A2. The second measure contains two notes: G2 and G3. The third measure contains two notes: G2 and F3. The fourth measure contains two notes: G2 and G4.

\_\_\_\_\_

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

A musical staff in bass clef with three measures. The first measure contains a major triad (G2, B2, D3). The second measure contains a major triad (C3, E3, G3). The third measure contains a major triad (F3, A3, C4). Three downward-pointing arrows are positioned below the staff, one under each measure, indicating where to draw the relative minor triads.

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

A musical staff in bass clef with a 4/4 time signature. The notes and accidentals are: G2 (natural), A2 (natural), B2 (natural), C3 (natural), D3 (natural), E3 (natural), F3 (flat), G3 (natural), A3 (natural), B3 (natural), C4 (natural), D4 (natural), E4 (natural), F4 (sharp), G4 (natural), A4 (natural), B4 (natural), C5 (natural).

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

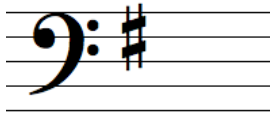
A musical staff in bass clef with a common time signature (C). The notes and accidentals are: G2 (natural), A2 (natural), B2 (natural), C3 (natural), D3 (natural), E3 (natural), F3 (flat), G3 (natural), A3 (natural), B3 (natural), C4 (natural), D4 (natural), E4 (natural), F4 (sharp), G4 (natural), A4 (natural), B4 (natural), C5 (natural). There are two triplets of eighth notes: one starting at G3 and one starting at F4. The staff is intended for drawing bar lines to create measures with the correct number of beats.

# THEORY PRACTICE #2 (BASS CLEF)

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

\_\_\_\_\_

6. Identify these key signatures by writing in the major and relative minor key names. (4x3pts=12)  
Use capital letters for major, and lower case letters for minor.



\_\_\_\_\_ major

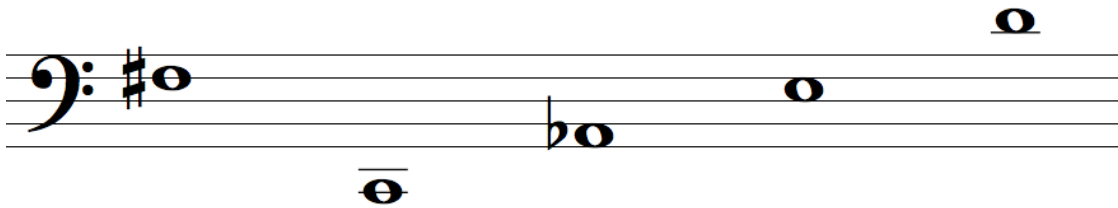
\_\_\_\_\_ minor



\_\_\_\_\_ major

\_\_\_\_\_ minor

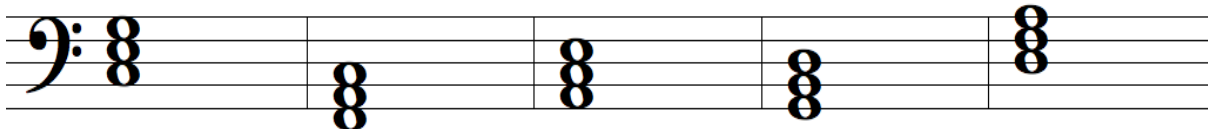
7. Name these notes. (4x3pts=12)



Ex. F#

\_\_\_\_\_

8. Name the root and quality (major/minor) of these chords. (root 4x2pts=8, quality 4x3pts=12, total 20)  
Use capital letters for major, and lower case letters for minor.



Ex. CM

\_\_\_\_\_



# THEORY PRACTICE #2 (BASS CLEF)

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

**Theory** Level 4 Practice 2 Bass Clef

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

100

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

Four bass clef staves, each containing a major triad. From left to right: C major (C4, E4, G4), F major (F3, A3, C4), G major (G2, B2, D3), and D major (D2, F2, A2). Arrows point down from the text above to each chord.

2. Draw bar lines and write in the counting. (bar line 2x4pts=8, counting 3x4pts each m.=12, total 20)

A bass clef staff with a 6/8 time signature. The notes are: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter.

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

d natural minor  
(ascending only)

D major  
(ascending only)

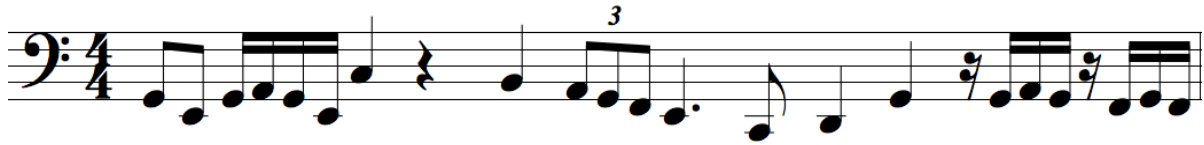
4. Label the intervals. (unison/prime, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, octave, 9<sup>th</sup>, 10<sup>th</sup>) (3x5pts=15)

A bass clef staff with four measures. The intervals are: G2 to A#2, C3 to E3, F2 to G2, and G2 to G3.

Ex. 7<sup>th</sup>

## THEORY PRACTICE #2 (BASS CLEF)

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



6. Identify these key signatures by writing in the major and relative minor key names. (4x4pts=16)  
Use capital letters for major, and lower case letters for minor.



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

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

7. 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)




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# THEORY PRACTICE #2 (BASS CLEF)

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

**Theory**   Level 5   Practice 2   Bass Clef

Page 1 of 2   Score : \_\_\_\_\_

100

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

2. 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)

A major  
(ascending only)

c natural minor  
(ascending only)

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

Ex. M3   \_\_\_\_\_

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

G major

d minor

# THEORY PRACTICE #2 (BASS CLEF)

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



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

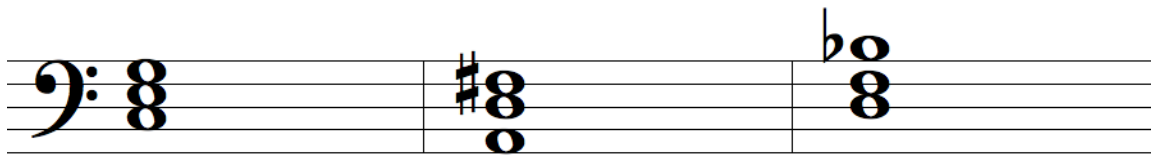


\_\_\_\_\_ major  
\_\_\_\_\_ minor

6. Identify the inversions. (inversion 4x2pts=8, root & quality 4x2pts=8, total 16)

Circle the correct answers.

Name the root and its quality. (Ex. CM, am, etc.)



Ex. root 1<sup>st</sup> 2<sup>nd</sup>

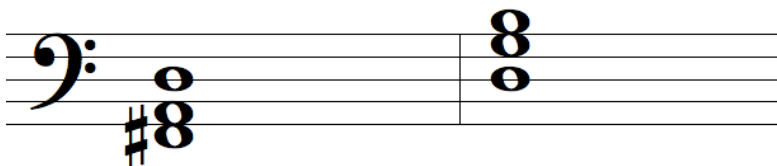
root 1<sup>st</sup> 2<sup>nd</sup>

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

C major

\_\_\_\_\_

\_\_\_\_\_



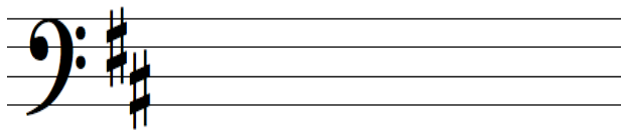
root 1<sup>st</sup> 2<sup>nd</sup>

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

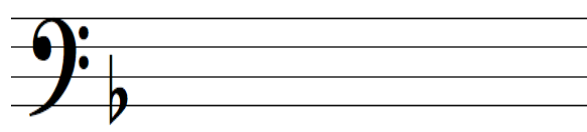
\_\_\_\_\_

\_\_\_\_\_

7. 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 #2 (BASS CLEF)

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

**Theory** Level 6 Practice 2 Bass Clef

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

100

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



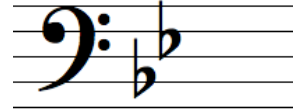
\_\_\_\_\_ major

\_\_\_\_\_ minor



\_\_\_\_\_ major

\_\_\_\_\_ minor



\_\_\_\_\_ major

\_\_\_\_\_ minor

2. Draw bass clefs and write the following scales.

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

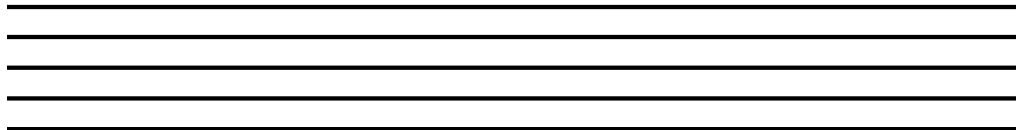
Use whole notes.

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

f natural minor  
(ascending only)

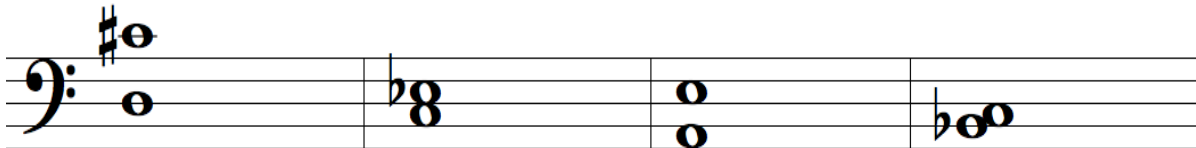


E major  
(ascending only)



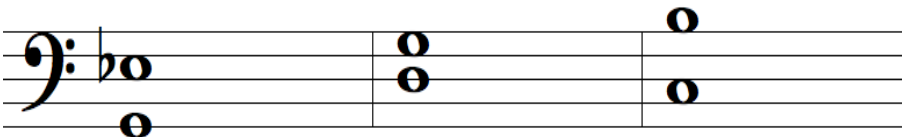
3. Label the intervals. Include Major, minor, or Perfect (M, m, P).

(6x3pts=18)



Ex. M7

\_\_\_\_\_



\_\_\_\_\_

# THEORY PRACTICE #2 (BASS CLEF)

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

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

Draw accidentals if necessary.

Ex.

A : I

G : V

F : ii

D : vi

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

I      iii

ii      vi

# THEORY PRACTICE #2 (BASS CLEF)

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

**Theory** Level 7 Practice 2 Bass Clef

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

100

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



\_\_\_\_\_ major

\_\_\_\_\_ minor



\_\_\_\_\_ major

\_\_\_\_\_ minor



\_\_\_\_\_ major

\_\_\_\_\_ minor

2. Draw bass clefs and write the following scales.

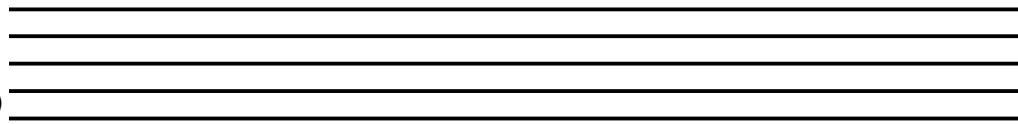
Either write key signatures, or write necessary sharps or flats in the scale.

Use whole notes.

(clef 3x2pts=6, notes 3x3pts=9, key signature or accidentals 3x3pts=9, total 24)

B major

(ascending only)



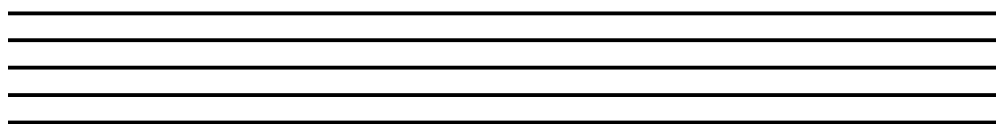
b flat natural minor

(ascending only)



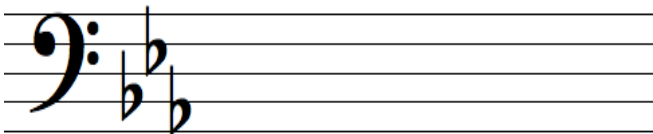
d harmonic minor

(ascending only)

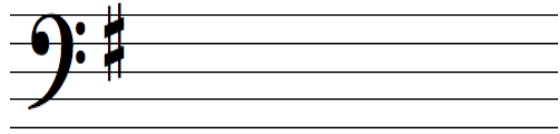


3. Write the chords of the following scale degrees in root position in the given **minor keys**.

(8x3pts=24)



i      iv      III      VI



i      V      VI

# THEORY PRACTICE #2 (BASS CLEF)

4. Label the intervals. (7x4pts=28)  
Include Major, minor, or Perfect, augmented, and diminished (M, m, P, aug., dim.).  
(ex. aug5<sup>th</sup>, dim4<sup>th</sup>, etc.)

A musical staff in bass clef with a key signature of one flat (Bb). The staff is divided into four measures, each containing two notes. The notes in each measure are: 1. G2 and Bb2; 2. G#2 and B2; 3. Bb2 and C#3; 4. Bb2 and D3.

\_\_\_\_\_

A musical staff in bass clef with a key signature of two flats (Bb, Eb). The staff is divided into three measures, each containing two notes. The notes in each measure are: 1. Bb2 and Eb3; 2. G#2 and B2; 3. Bb2 and D3.

\_\_\_\_\_

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

Two musical staves in bass clef. The first staff has a key signature of one flat (Bb) and contains a major triad with notes G2, Bb2, and D3. A downward arrow points to the staff below. The second staff has a key signature of one sharp (F#) and contains a major triad with notes F#2, A2, and C3. A downward arrow points to the staff below.



# THEORY PRACTICE #2 (BASS CLEF)

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

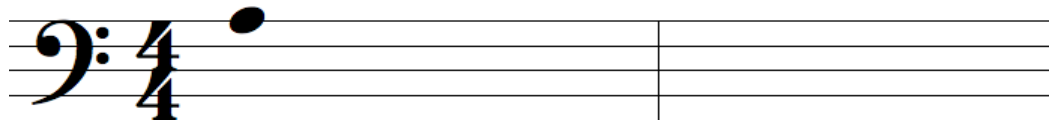
**Theory** Level 8 Practice 2 Bass Clef

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

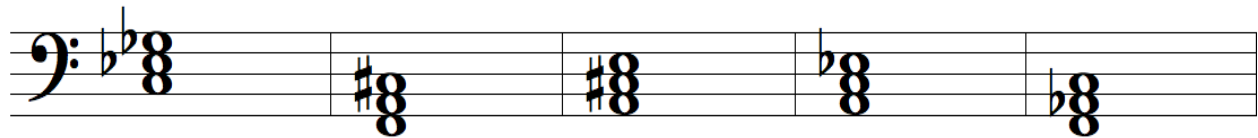
100

1. Transpose the following example to D major on the staff below. (2x4pts each m.=8)  
 Draw in any accidentals rather than putting them in the key signature. The first note is given.

C major 

D major 

2. Identify the root and the quality of the following chords. (4x3pts=12)  
 Use "M" for major, "m" for minor, "+" for augmented, and "°" for diminished chords.



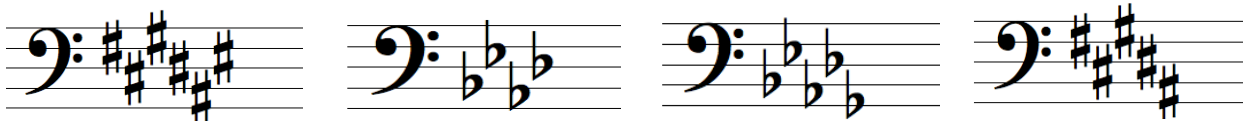
Ex.  $c^\circ$  \_\_\_\_\_

3. Write the chords of the following scale degrees in root position in the given keys. (4x3pts=12)



A major:      vii°      IV      c minor:      ii°      V

4. Identify these key signatures by writing in the major and relative minor key names. (8x3pts=24)



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

# THEORY PRACTICE #2 (BASS CLEF)

5. In the excerpt below, identify the key and write it at the beginning.  
 Analyze the chords pointed with arrows and write the Roman numerals on the lines.  
 (key 4pts, Roman numerals 4x3pts=12, total 16)

Edelweiss from *The Sound of Music*, by Richard Rodgers  
 Arranged for brass instruments

The image shows a musical score for three staves in bass clef, 3/4 time. The first staff contains a melody of half notes. The second and third staves contain accompaniment. Four arrows point to specific notes in the first staff: the first note (C2), the second note (D2), the third note (E2), and the seventh note (F2).

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

6. 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 4x3pts=12, total 28)

c sharp natural minor (ascending only)

g harmonic minor (ascending only)

G flat major (ascending only)

e melodic minor (ascending and descending)

# THEORY PRACTICE #2 (BASS CLEF)

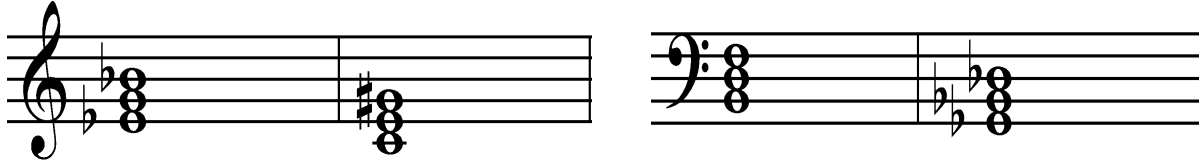
CSMTA Achievement Day Name : \_\_\_\_\_ Teacher code: \_\_\_\_\_

**Theory**   Level 9   Practice 2   Bass Clef

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100

1. Identify the root and the quality of the following chords. (3x3pts=9)  
 Use "M" for major, "m" for minor, "+" for augmented, and "°" for diminished chords.



Ex. E♭M                      \_\_\_\_\_                      \_\_\_\_\_                      \_\_\_\_\_

2. Draw clefs of your choice and write the following scales.  
 Either write key signatures, or write necessary sharps or flats in the scale.  
 Use whole notes. (clef 3x2pts=6, notes 3x2pts=6, key signature or accidentals 3x3pts=9, total 21)

C sharp major  
 (ascending only)

g harmonic minor  
 (ascending only)

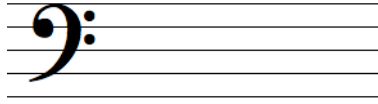
d melodic minor (ascending and descending)

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

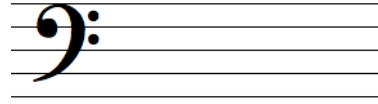
A major :            IV                      vii°                      c minor :            VI                      vii°

# THEORY PRACTICE #2 (BASS CLEF)

4. Draw seven sharps and seven flats in the order that they would appear in the key signature. (2x3pts=6)

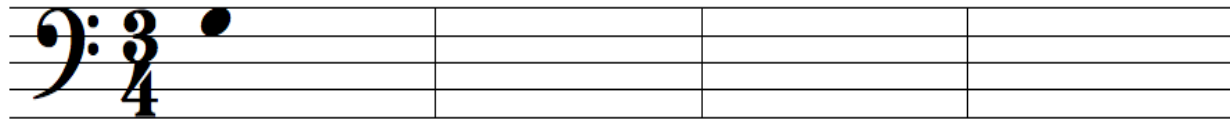
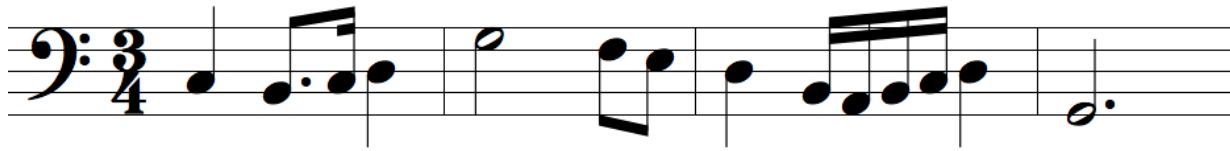


sharps

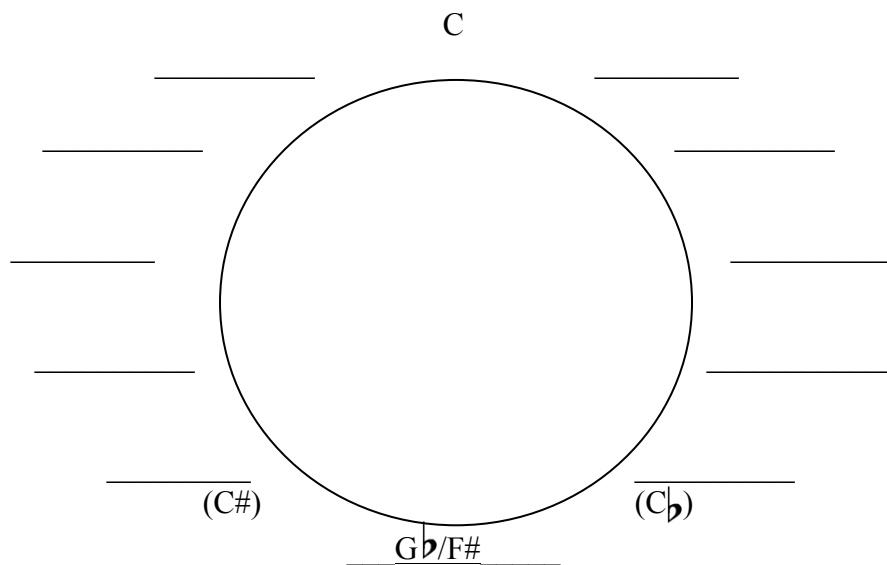


flats

5. Transpose the following example in C major to G major on the staff below. (4x2pts=each m.=8)  
Draw in any accidentals. The first note is given.



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



# THEORY PRACTICE #2 (BASS CLEF)

7. In the excerpt below, identify the key and write it at the beginning. (4x3pts=12)  
 Analyze the chords at the beginning of measure 1, 3, and 9, and write the Roman numerals on the lines.

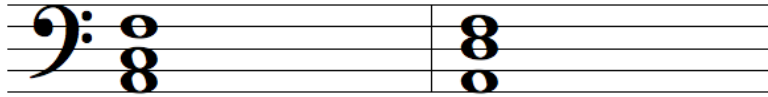
Wasserflut (Flood Waters) from *Winterreise* (Winter Journey), Op.89 by Franz Schubert

Key \_\_\_\_\_ :

Question #8 next page →

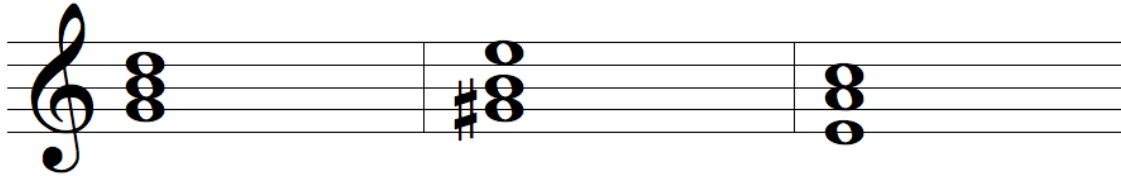
# THEORY PRACTICE #2 (BASS CLEF)

8. 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

\_\_\_\_\_



\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# THEORY PRACTICE #2 (BASS CLEF)

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

**Theory** Level 10 Practice 2 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>, <sup>4</sup>.” (5x3pts=15)

Ex. 4      6  
 \_\_\_\_\_

2. In the following two excerpts, identify the key and write at the beginning. (8x3pts=24)

Analyze the chords in each box and write the Roman numerals on the lines.  
 For inverted chords, make sure to add the figured bass symbols to the Roman numerals.

A. Chorale, No.4 from *Album For The Young*, Op.68 by Robert Schumann

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

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

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

# THEORY PRACTICE #2 (BASS CLEF)

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

4. Write the Roman numerals under each measure. (9x3pts= 27)  
 Identify the type of cadence.  
 Choose from: “AC”(authentic cadence), “PC”(plagal cadence), “DC”(deceptive cadence), “HC”(half cadence).

C : \_\_\_\_\_

C : \_\_\_\_\_

C : \_\_\_\_\_

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

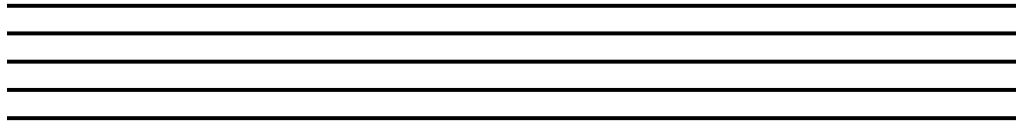
Ex. M7      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_



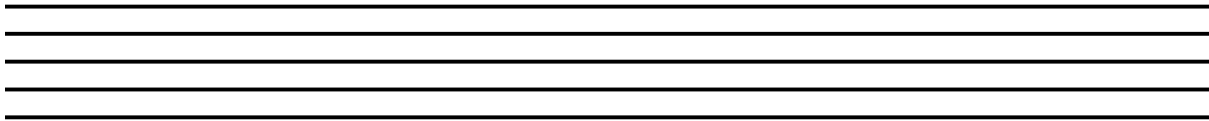
# THEORY PRACTICE #2 (BASS CLEF)

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

F sharp major  
(ascending only)



f sharp melodic minor (ascending and descending)



# THEORY PRACTICE #2 (BASS CLEF)

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

**Theory** Level 11 Practice 2 Bass Clef

Page 1 of 3 Score : \_\_\_\_\_

100

1. Find non-chord tones and circle them.

(8x3pts=24)

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

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

F Ionian

3. Re-write the following inverted seventh chords in root position.

(8x2pts=16)

Identify the quality.

Use M7, Mm7, m7, °7, and °7.

Ex. m7

4. Identify the root and the inversions of each seventh chord. (root 4x2pts=8, inversion 4x3pts=12, total 20)

For the inversions, answer with <sup>7</sup>, <sup>6</sup>, <sup>4</sup>, <sup>4</sup>, <sub>5</sub>, <sub>3</sub>, <sub>2</sub>.

root Ex. A

4

inversion Ex. 2

# THEORY PRACTICE #2 (BASS CLEF)

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

A.

Spiritoso from Sonatina, Op.36, No.3 by Muzio Clementi

B.

First movement from Sonata, Op.13 “Pathétique” by Ludwig van Beethoven

c minor:

# THEORY PRACTICE #2 (BASS CLEF)

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

A. Finale from Sonata, Hob.XVI/35 by Joseph Haydn

**Allegro.**



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

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



C: \_\_\_\_\_

C. Andante favori, WoO57 by Ludwig van Beethoven



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

# THEORY PRACTICE #2 (BASS CLEF)

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

**Theory** Level 12 Practice 2 Bass Clef

Page 1 of 3 Score : \_\_\_\_\_

100

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

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

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

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

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

2. Identify the type of modulation in each excerpt. (names 2x4pts=8, key 4x4pts=16, total 24)

Choose from: common-chord modulation, monophonic modulation, direct modulation.

In the scores, write the starting key at the beginning and then write the new key at the point of modulation.

- a. Answer : \_\_\_\_\_ Tempo di Menuetto from Sonata, Op.49, N0.2  
by Ludwig van Beethoven

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

# THEORY PRACTICE #2 (BASS CLEF)

b. Answer : \_\_\_\_\_

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

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

3. 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 four 7<sup>th</sup> chords, marked A, B, C, and D. (7x4pts=28)

Ave Maria, Op.100, No. 19  
by Johann Friedrich Burgmüller

Rondo by Wolfgang Amadeus  
Mozart

A. inversion  $\frac{6}{5}$  quality \_\_\_\_\_

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

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

D. inversion \_\_\_\_\_ quality \_\_\_\_\_

# THEORY PRACTICE #2 (BASS CLEF)

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

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

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

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

5. In the excerpt below, analyze the chords in each box and write the Roman numerals on the lines. (2x4pts=8)

No.6 from *Six Pieces For Children*, Op.72 by Felix Mendelssohn

F: \_\_\_\_\_

\_\_\_\_\_