

Answers – T&S PRACTICE #2 (BASS CLEF)

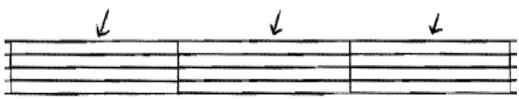
CSMTA Achievement Day Name : _____ Teacher code: _____

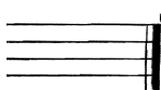
Terms&Signs Prep Practice 2 Bass Clef

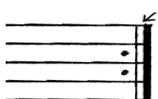
Page 1 of 2 Score : _____
100

1. Circle the correct answer.

(8x5pts=40)

a.  box measure

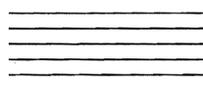
b.  repeat sign double bar line

c.  double bar line repeat sign

d.  slur tie

e.  treble clef bass clef

f.  speed signature time signature

g.  staff double bar

h.  bar line double bar line

2. What does ***p*** mean? Circle the correct answer.

Loud

Soft

(4)

Answers – T&S PRACTICE #2 (BASS CLEF)

3. Circle the correct names.

(7x4pts=28)

a. *f* forte piano

b.  dotted quarter note dotted half note

c. *p* forte piano

d.  quarter note half note

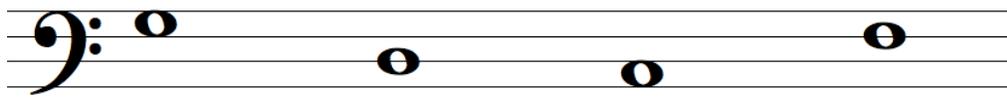
e.  whole note half note

f.  quarter note half note

g.  quarter rest quarter note

4. Name these notes.

(4x5pts=20)



 G

 D

 C

 F

5. Fill in the blank.

(2x4pts=8)

The staff has 5 lines and 4 spaces.

Answers – T&S PRACTICE #2 (BASS CLEF)

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Terms&Signs Level 1 Practice 2 Bass Clef

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1. Circle one answer in each parenthesis. (2x4pts=8)

A half step is a distance from one key to the (nearest farthest) key on the keyboard.

A whole step is (two three) half steps.

2. Write *mf* *f* *p* *mp* in the order of softest to loudest. (4x3pts=12)

p mp mf f
 softest ←-----→loudest

3. Write the correct letter to match the correct name to the symbol. (14x4pts=56)

- | | | |
|----------------|-----------------|----------------|
| A. Sharp | F. Natural | K. Mezzo piano |
| B. Fermata | G. Quarter rest | L. Whole rest |
| C. Tie | H. Mezzo forte | M. Flat |
| D. Repeat sign | I. Slur | N. Staccato |
| E. Whole note | J. Half rest | |

Answers – T&S PRACTICE #2 (BASS CLEF)

4. Match the meanings to the symbols.

(6x4pts=24)

 A a pause, or hold

A. 

 C lower a half step

B. 

 B play detached

C. 

 E raise a half step

D. 

 D play smoothly connected

E. 

 F moderately loud

F. *mf*

Answers – T&S PRACTICE #2 (BASS CLEF)

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Terms&Signs Level 2 Practice 2 Bass Clef

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100

1. For each sign and symbol, choose the correct name from below. (8x3pts=24)

a.  C

d.  A

g. *ff* E

b. *pp* D

e. > or ^ F

h.  G

c.  B

f. *rit.* H

A. eighth rest

D. pianissimo

G. tenuto

B. crescendo

E. fortissimo

H. ritardando

C. eighth note

F. accent

2. Which of the two tempo markings below is faster? Circle one. (2)

Allegro

Andante

3. Draw a bass clef. (2)



← Correct - Two dots catch F line.



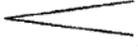
← Not correct.

Answers – T&S PRACTICE #2 (BASS CLEF)

4. Match the terms with the definitions or symbols. (10x4pts=40)

- | | |
|---|--|
| <p><u> I </u> interval</p> <p><u> F </u> Allegro</p> <p><u> C </u> Andante</p> <p><u> B </u> phrase</p> <p><u> H </u> staccato</p> <p><u> D </u> fermata</p> <p><u> E </u> tempo</p> <p><u> G </u> accidentals</p> <p><u> J </u> legato</p> <p><u> A </u> dynamic signs</p> | <p>A. they indicate the volume of music</p> <p>B. a musical sentence</p> <p>C. a walking speed</p> <p>D. </p> <p>E. speed of music</p> <p>F. lively and quickly</p> <p>G. </p> <p>H. </p> <p>I. distance between two notes</p> <p>J. play smoothly connected</p> |
|---|--|

5. For each sign and symbol, choose the correct meaning from below. (8x4pts=32)

- | | | |
|----------------------------------|---|---|
| a. <i>ff</i> <u> F </u> | d. <i>rit.</i> <u> C </u> | g.  <u> G </u> |
| b. <i>pp</i> <u> E </u> | e.  <u> A </u> | h.  <u> D </u> |
| c. > or ^ <u> B </u> | f.  <u> H </u> | |

-
- | | | |
|---------------------------|---------------------|---------------------------|
| A. half of a quarter note | D. gradually softer | G. gradually louder |
| B. stress, or play louder | E. very soft | H. half of a quarter rest |
| C. gradually slow down | F. very loud | |

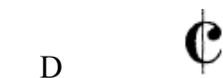
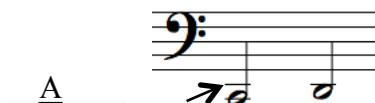
Answers – T&S PRACTICE #2 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Terms&Signs Level 3 Practice 2 Bass Clef

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1. Match the signs with their names. (6x4pts=24)



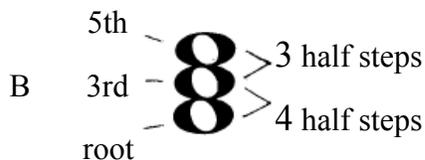
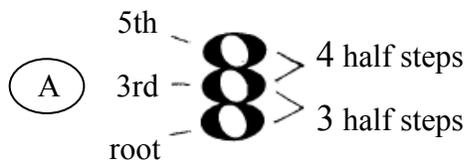
- | | | |
|---|--------------------------|------------------------|
| A. ledger line | C. common time | E. triplet |
| B. 1 st and 2 nd ending | D. cut time (Alla breve) | F. dotted quarter note |

2. Match the terms with their definitions. (8x4pts=32)

- | | |
|--|------------------------------|
| A. Gradually softer | <u>E</u> <i>8 va</i> |
| B. A scale with 5 notes | <u>F</u> major scale |
| C. A group of accidentals at the beginning of each system | <u>H</u> phrase |
| D. A scale with a pattern of 'whole-half-whole-whole-half-whole-whole' | <u>B</u> pentascale |
| E. Play one octave higher or lower than written | <u>G</u> <i>D.C. al Fine</i> |
| F. A scale with a pattern of 'whole-whole-half-whole-whole-whole-half' | <u>C</u> key signature |
| G. Return to the beginning, and end at <i>Fine</i> | <u>D</u> natural minor scale |
| H. Musical sentence | <u>A</u> decrescendo |

Answers – T&S PRACTICE #2 (BASS CLEF)

3. Which chord is the **minor** chord? Circle A or B. (3)



4. Match each tempo marking with its description. (A~D 4x4pts=16, order 3 no partial points, total 19)
Then write the tempo markings from slowest to fastest on the lines given.

- | | |
|-------------------------|------------------------------|
| <u> B </u> Andante | A. medium tempo |
| <u> D </u> Allegretto | B. walking speed |
| <u> A </u> Moderato | C. at ease, slowly |
| <u> C </u> Adagio | D. more lively than Moderato |

 Adagio Andante Moderato Allegretto
 slowest ←-----→ fastest

5. Circle one correct answer in each parenthesis. (2x3pts=6)

Each major key and its relative minor key share the same
 (time key) signature. The first note of the minor key is the (5th 6th) note of
 the major key.

6. Circle the correct answer. (4x4pts=16)

a. is equal to (,).

b. is same as (, ,).

c. is equal to (, ,).

d. is same as (, ,).

Answers – T&S PRACTICE #2 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Terms&Signs Level 4 Practice 2 Bass Clef

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1. Match each Italian word with its correct meaning. (7x4pts=28)

- | | |
|---------------------------|---|
| <u> A </u> meno mosso | A. less motion |
| <u> D </u> dolce | B. little |
| <u> C </u> simile | C. continue in a same manner |
| <u> G </u> ottava (8va) | D. sweetly |
| <u> B </u> poco | E. return to the original tempo |
| <u> F </u> coda | F. ending |
| <u> E </u> a tempo | G. play one octave higher or lower than written |

2. Write the measure numbers in the order in which they would be played in this piece. (4)

 1 2 3 4 5 6 7 8 9 2 3
 4 5 6 10 11

D.S. al Coda

3. Match each tempo marking with its description. (2x4pts=8)

- | | |
|------------------------|--------------------------------|
| <u> A </u> Andantino | A. a modification of “Andante” |
| <u> B </u> Vivace | B. quick, very lively |

Answers – T&S PRACTICE #2 (BASS CLEF)

4. Match each term with its correct meaning, by writing the correct letter next to the term. (5x4pts=20)

- | | |
|---|-----------------------|
| A. Two part form (A-B) | ___A___ binary |
| B. To write a new piece | ___E___ imitation |
| C. A group of accidentals at the beginning of each system | ___B___ compose |
| D. To play a composition in a different key | ___D___ transpose |
| E. Restatement of a melody in different voices | ___C___ key signature |

5. Draw the symbol and choose the meaning. (6x4pts=24)

	symbol	meaning	<u>Symbol choices</u>
a. Sixteenth rest		___C___	
b. Grace note		___B___	<u>Meaning choices</u> A. four of these equal one quarter note B. an ornament note that has little time value C. four of these equal one quarter rest
c. Sixteenth note		___A___	

6. Write the following tempo markings in the order of slowest to fastest. (4x4pts=16)

<i>Adagio</i>	<i>Vivace</i>	<i>Allegro</i>	<i>Moderato</i>
___Adagio___	___Moderato___	___Allegro___	___Vivace___
slowest	←-----→		fastest

Answers – T&S PRACTICE #2 (BASS CLEF)

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Terms&Signs Level 5 Practice 2 Bass Clef

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1. Match the meanings of the following Italian words. (11x4pts=44)

- | | |
|---|--------------------------|
| <u> C </u> e | A. more |
| <u> H </u> con | B. gradually faster |
| <u> I </u> <i>ppp</i> (pianississimo) | C. and |
| <u> K </u> <i>fp</i> (forte piano) | D. in a singing manner |
| <u> F </u> maestoso | E. lively |
| <u> B </u> accelerando | F. majestic, stately |
| <u> J </u> un | G. marked, stressed |
| <u> D </u> cantabile | H. with |
| <u> A </u> più | I. very, very soft |
| <u> E </u> vivo | J. a |
| <u> G </u> marcato | K. loud followed by soft |

2. Write the following tempo markings in the order of slowest to fastest. (5x4pts=20)

Presto* *Allegro* *Largo* *Andante* *Vivace

 Largo Andante Allegro Vivace Presto

slowest ←-----→ fastest

3. Draw a stem on every note. (4)

*When a note is on the middle line or higher, the stem goes down.

Answers – T&S PRACTICE #2 (BASS CLEF)

4. Match the following terms with definitions. (3x5pts=15)

B improvise

A. each voice imitates the first voice

C ternary

B. making up pieces as you play

A canon

C. A-B-A form (three part form)

5. Choose the definition for each tempo marking. (3x4pts=12)

A. quick, very lively

C Largo

B. very fast, rapid

B Presto

C. very broad and slow

A Vivace

6. What is the name of a form in two parts (A-B)? binary (form) (5)

Answers – T&S PRACTICE #2 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Terms&Signs Level 6 Practice 2 Bass Clef Page 1 of 2 Score : _____
100

1. Which musical example has the syncopation? Circle A or B. (4)

A. Minuet, WoO10, No.2 by Ludwig van Beethoven

B. Allegro con brio from Symphony No.25, K183 by Wolfgang Amadeus Mozart

2. Match the meanings of the following words. (8x4pts=32)

- | | |
|-------------------------------------|--|
| <u> E </u> con moto | A. follows, continue immediately |
| <u> G </u> subito | B. played in a secretive, mysterious way |
| <u> F </u> sempre | C. with vivacity |
| <u> C </u> con brio | D. sudden emphasis, special stress |
| <u> B </u> misterioso | E. with motion |
| <u> D </u> <i>sfz</i> (sforzando) | F. always |
| <u> H </u> con spirito | G. suddenly |
| <u> A </u> segue | H. with spirit, spiritedly |

3. Choose the correct description for each tempo marking. (4x4pts=16)

- | | |
|---------------------------|-------------------------------|
| a. Larghetto <u> D </u> | A. slow, serious, solemn |
| b. Grave <u> A </u> | B. very fast, rapid |
| c. Presto <u> B </u> | C. a very slow tempo |
| d. Lento <u> C </u> | D. slightly faster than largo |

Answers – T&S PRACTICE #2 (BASS CLEF)

4. Write this melody one octave lower. The first note is given. (2x3pts each m.=6)

5. Write the missing names and Roman numerals. (7x3pts=21)

<u>tonic</u>	<u>super tonic</u>	<u>mediant</u>	<u>sub dominant</u>	<u>dominant</u>	<u>sub mediant</u>	<u>leading tone</u>
I	ii	iii	IV	V	vi	vii°

6. What is the structure of a rondo form? Choose one answer. a (4)

a. A-B-A-C-A-B-A b. A-A-B-B c. A-B-A d. A-B-C-A-B-C

7. Circle one correct answer in each parenthesis. (2x4pts=8)

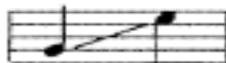
Each major key and its parallel minor key share the same

(tonic key signature). They have the (same different) key signature.

8. Choose the names for each symbol. (3x3pts=9)



A



B

Choices: A. trill
B. glissando

Answers – T&S PRACTICE #2 (BASS CLEF)

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Terms&Signs Level 7 Practice 2 Bass Clef

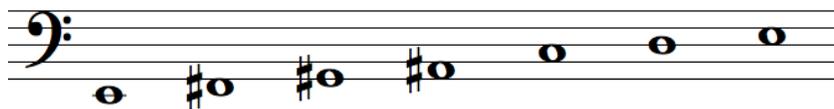
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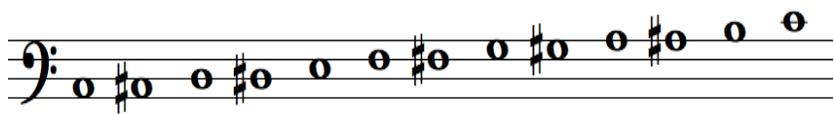
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1. Identify the following scales. (2x3pts=6)

Choose from: major scale, minor scale, whole tone scale, chromatic scale.

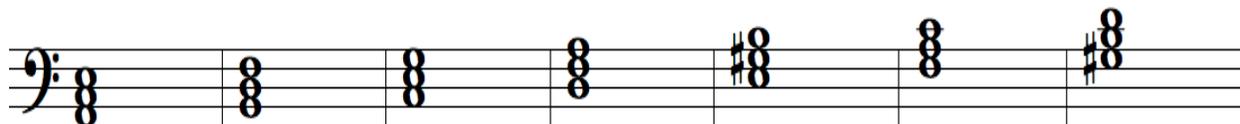
Write the name on the blank.

 whole tone scale

 chromatic scale

2. Write the name for the chord built on each scale degree (tonic, dominant, etc.). (12x3pts=36)

Write the Roman numerals underneath.



tonic	super tonic	mediant	sub dominant	dominant	sub mediant	leading tone
<u>i</u>	<u>ii°</u>	<u>III</u>	<u>iv</u>	<u>V</u>	<u>VI</u>	<u>vii°</u>

3. Match the meanings of the following Italian words. (7x3pts=21)

<u>F</u> tempo primo	A. animated, with spirit
<u>C</u> molto	B. playfully, in a joking manner
<u>G</u> rallentando	C. much, very
<u>E</u> cantando	D. heavy, ponderous
<u>B</u> scherzando	E. singing, smooth and flowing
<u>D</u> pesante	F. return to the beginning tempo
<u>A</u> animato	G. growing slower and slower

Answers – T&S PRACTICE #2 (BASS CLEF)

4. For the symbol below, circle the correct way of playing, A or B. (4)

5. Are these sets of notes enharmonically the same or not? (3x4pts=12)
Circle YES or NO for each set.

C sharp / D flat

YES NO

F sharp / G flat

YES NO

B flat / B sharp

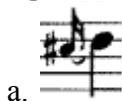
YES NO

6. Choose the correct symbols for each term. (3x3pts=9)

Turn b

Appoggiatura a

32nd note c Turn



7. Write a “d natural minor scale,” ascending only. (scale 3, pattern 3, total 6)
Write the whole and half step pattern of the natural minor scale.

Pattern W H W W H W W

8. How do you change a “natural minor scale” to a “harmonic minor scale”? (3)

 Raise the 7th note by a half step.

9. Change the “d natural minor scale” you drew in question 7 above to a “d harmonic minor scale.” Use whole notes. (3)

Answers – T&S PRACTICE #2 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Terms&Signs Level 8 Practice 2 Bass Clef

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1. Choose the correct description for each type of triad. (4x4pts=16)

- | | |
|----------------------------------|---|
| <u> D </u> major triad(M) | A. a minor 3 rd and a perfect 5 th from the root |
| <u> A </u> minor triad(m) | B. similar to a major triad, except the 5 th note is raised by a half step |
| <u> C </u> diminished triad(°) | C. similar to a minor triad, except the 5 th is lowered by a half step |
| <u> B </u> augmented triad(+) | D. a major 3 rd and a perfect 5 th from the root |

2. Which of these two musical examples contains a “sequence”? Circle A or B. (3)

A.



B.



3. Write the missing Roman numerals. (8x3pts=24)

I	ii	<u> iii </u>	IV	<u> V </u>	vi	<u> vii° </u>
<u> i </u>	ii°	<u> III </u>	<u> iv </u>	V	<u> VI </u>	<u> vii° </u>

4. What are the three types of minor scales? (3x3pts=9)

 natural harmonic melodic

Answers – T&S PRACTICE #2 (BASS CLEF)

5. Write a “b melodic minor scale,” ascending and descending. Use whole notes. (4)



6. Circle the correct answers within the parenthesis to complete the sentences. (4)

A melodic minor scale has an ascending and a descending portion. To make a natural minor scale into a melodic minor, raise the ([3rd and 4th], [6th and 7th]) notes by one half step when ascending, and lower those notes by one half step when descending.

7. What is the value of the following triplets? Choose the answers. (2x4pts=8)

a. _____ A _____

answer choices

A. these three notes equal one half note

b. _____ B _____

B. these three notes equal one whole note

8. Match the meanings of the following Italian words. (8x4pts=32)

 B brillante

A. light, airy

 D smorzando

B. brilliant, showy

 F semplice

C. with expression, expressively

 G grazioso

D. dying away

 A leggiero

E. with special emphasis

 C espressivo

F. simply

 H sostenuto

G. gracefully, elegantly

 E rinforzando

H. sustained, prolonged

Answers – T&S PRACTICE #2 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Terms&Signs Level 9 Practice 2 Bass Clef

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100

1. Match the meanings of the following Italian words. (9x3pts=27)

- | | |
|-------------------------------|---|
| <u>F</u> morendo | A. but |
| <u>D</u> attacca | B. in an energetic manner, with energy |
| <u>C</u> senza | C. without |
| <u>B</u> energico | D. begin the next section without pause |
| <u>H</u> non troppo | E. “robbed,” elasticity of pulse |
| <u>E</u> rubato | F. dying away |
| <u>I</u> legatissimo | G. forcefully, with force |
| <u>G</u> <i>fz</i> (forzando) | H. not too much |
| <u>A</u> ma | I. very smoothly and evenly |

2. Define “diatonic scale.” (4)

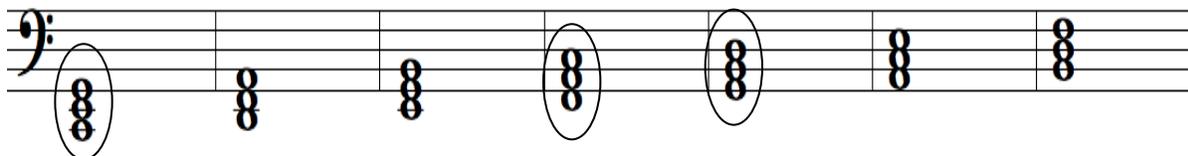
_____ A scale with seven different notes. _____

3. Which scale is a diatonic scale? Circle A or B. (4)

A. 

B. 

4. Below is a C major scale with triads in each scale degree. Circle all the primary chords. (4)



Answers – T&S PRACTICE #2 (BASS CLEF)

5. Write three names of meter type in the boxes marked with ◊. (11x3pts=33)
 Write two names of beat type in the boxes marked with ►.
Choose the words from below.
 And fill in the boxes A~F with the names that describe the combination of beat type and meter type.

Word choices : triple, simple, compound, duple, quadruple

	Meter		
	2 beats per measure	3 beats per measure	4 beats per measure
Beat	◊ duple	◊ triple	◊ quadruple
divisible into 2 equal parts ► simple	A simple duple	B simple triple	C simple quadruple
divisible into 3 equal parts ► compound	D compound duple	E compound triple	F compound quadruple

6. Identify the beat and meter types of the song below. (4)
 Use the letters A~F in the boxes in question 1 above to answer.

Lou, Lou, Skip to my Lou, Lou, Lou, Skip to my Lou,

5
Lou, Lou, Skip to my Lou, Skip to my Lou, my dar - ling.

Answer : A

Answers – T&S PRACTICE #2 (BASS CLEF)

7. Match the following signs with their names and definitions. (4x3pts=12)

	<u>name</u>	<u>definition</u>	<u>name choices</u>
	<u> a </u>	<u> d </u>	a. double flat
	<u> b </u>	<u> c </u>	b. double sharp
			<u>definition choices</u>
			c. Raise a note by one whole step
			d. Lower a note by one whole step

8. Give an enharmonic spelling for the following notes. (3x4pts=12)



Ex. E G D D

Answers – T&S PRACTICE #2 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Terms&Signs Level 10 Practice 2 Bass Clef

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100

1. Match the meanings of the following Italian words. (10x3pts=30)

<u>F</u> risoluto	A. playfully, merrily
<u>D</u> agitato	B. growing slower
<u>G</u> volante	C. with fire, passionately
<u>E</u> L'istesso	D. agitated, excited
<u>I</u> ben (or bene)	E. the same
<u>H</u> tranquillo	F. in a resolute, decided style
<u>C</u> con fuoco	G. flying, light, swift
<u>B</u> allargando	H. tranquilly, calmly, quietly
<u>A</u> giocoso	I. well, good
<u>J</u> stringendo	J. hastening, accelerating rapidly with a crescendo

2. What are the names of three parts or sections of a Sonata-Allegro form? (3x3pts=9)

<u>Exposition</u>	<u>Development</u>	<u>Recapitulation</u>
first section	middle section	last section

3. Match each type of seventh chord to its definition. (5x4pts=20)

<u>A</u> Minor 7 th (m7)	A. minor triad + minor 7 th
<u>B</u> Diminished 7 th (°7)	B. diminished triad + diminished 7 th
<u>C</u> Major 7 th (M7)	C. major triad + major 7 th
<u>E</u> Half-diminished 7 th (°7)	D. major triad + minor 7 th
<u>D</u> Major-minor 7 th (Mm7)	E. diminished triad + minor 7 th

4. Define “cadence.” (4)

An ending of a phrase, section, or movement.

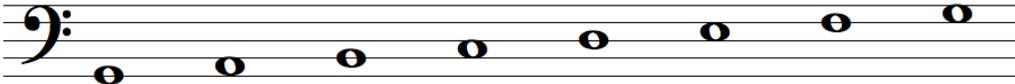
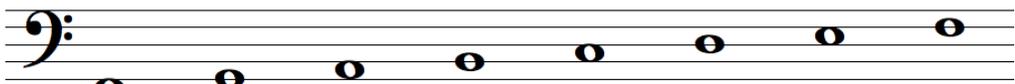
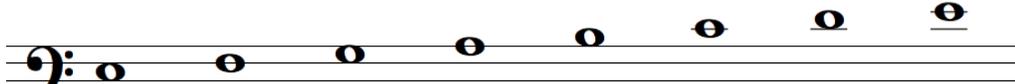
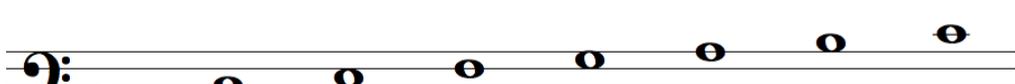
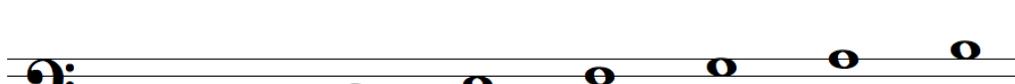
The chord progression that provides resolution to a phrase.

Answers – T&S PRACTICE #2 (BASS CLEF)

5. Choose the correct answers. (4x4pts=16)

- | | |
|--------------------------------|---|
| <u> A </u> Authentic Cadence | A. It sounds like an ending. V→I |
| <u> C </u> Half cadence | B. It sounds unexpected. V→anything except I.
vi is most common. |
| <u> B </u> Deceptive cadence | C. It sounds like music is still continuing. I→V |
| <u> D </u> Plagal cadence | D. It sounds like an ending. IV→I (Amen cadence) |

6. Write the name for each modal scale. (7x3pts=21)

	<u> Mixolydian </u>
	<u> Lydian </u>
	<u> Phrygian </u>
	<u> Ionian </u>
	<u> Locrian </u>
	<u> Dorian </u>
	<u> Aeolian </u>

Answers – T&S PRACTICE #2 (BASS CLEF)

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1. What does “counterpoint” (“contrapuntal”) mean? (3)

Two or more equally important lines sounding together.

2. Which music example has more counterpoint? Circle A or B. (3)

A. Allegro from Sonata, KV545 by Wolfgang Amadeus Mozart



B. Two Part Invention No.9, BWV780 by Johann Sebastian Bach



3. Define “modulation.” (3)

The shift (change) of tonal center that takes place within a section or movement (within a composition).

Answers – T&S PRACTICE #2 (BASS CLEF)

4. Write the figured bass symbols for the C major 7th chords and its inversions. (4x3pts=12)

root	1 st inversion	2 nd inversion	3 rd inversion
<u>7</u>	<u>6</u> <u>5</u>	<u>4</u> <u>3</u>	<u>4</u> <u>2</u>

5. For each symbol, circle the correct way of playing, A or B. (2x3pts=6)

	A.	B.
B.	A.	B.

6. Do the following statements describe “modulation” or not? Circle YES or NO. (3x3pts=9)

- a. The first movement of a symphony is in C major. The second movement is in F major.----- YES NO
- b. The first section of a sonata starts in D major, and ends in A major. ----- YES NO
- c. In the piece in ternary form, A section is in C major, and B section is in c minor. ----- YES NO

*Changing major to minor is a change of mode, not key. The tonal center stays in C.

7. Explain “monophony” and “polyphony.” (3)

Monophony is an unaccompanied single line or melody. Polyphony is two or more lines or melodies sounding simultaneously.

Answers – T&S PRACTICE #2 (BASS CLEF)

8. Match the meanings of the following words.

(9x4pts=36)

<u> B </u> tanto	A. very little
<u> E </u> marziale	B. as much
<u> F </u> il tema	C. exact, correct tempo
<u> D </u> perdendosi	D. dying away
<u> I </u> comodo	E. march-like
<u> H </u> assai	F. the theme
<u> C </u> tempo giusto	G. largely, broadly
<u> G </u> largamente	H. very
<u> A </u> pochissimo	I. comfortable

9. Fill in the blanks.

(4x4pts=16)

The major-minor 7th chord is made of a major triad and a minor 7th.

The cadence with the progression of “I→V” is called a half cadence.

“Giocoso” means playfully .

The modal scale played ‘F-G-A-B-C-D-E-F’ is called Lydian .

10. Define “non-chord tone.”

(3)

The tone that doesn't belong to the chord. _____

11. What is the term when notes have a slur AND staccato marks?

(2x3pts=6)

 portato



How is it played? Play slightly detached within a slur.

Answers – T&S PRACTICE #2 (BASS CLEF)

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Terms&Signs Level 12 Practice 2 Bass Clef

Page 1 of 2 Score : _____

100

1. For the following French words, select the correct definition and write the letter on the line.

(6x4pts=24)

 D peu a peu

A. and

 A et

B. very

 C mouvement (or Au Mouvt)

C. back to the original tempo (a tempo)

 B très

D. little by little

 F dans

E. without

 E sans

F. with

2. Write the inversion symbols for the 7th chords below.

(3x4pts=12)

Ex. 7 4 4 6

 2 3 5

3. For the following Italian words, select the correct definition and write the letter on the line.

(4x4pts=16)

 A quasi

A. as if, nearly

 D affettuoso

B. an alternate version

 B ossia

C. then, thereafter

 C poi

D. with affection, very expressively

4. Circle A or B for the correct way of playing the mordent below.

(4)

A. B.

