

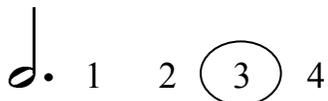
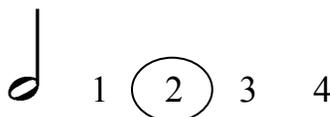
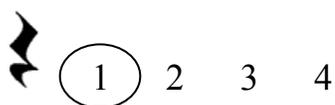
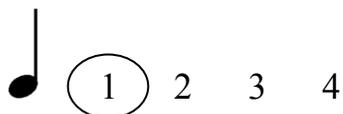
Answers – THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

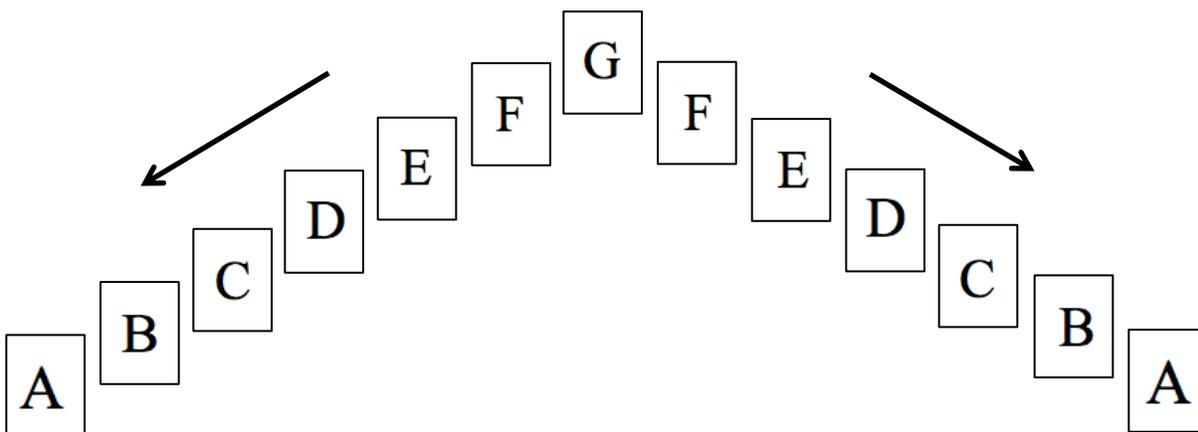
Theory Prep Practice 1 Bass Clef

Page 1 of 2 Score : _____
100

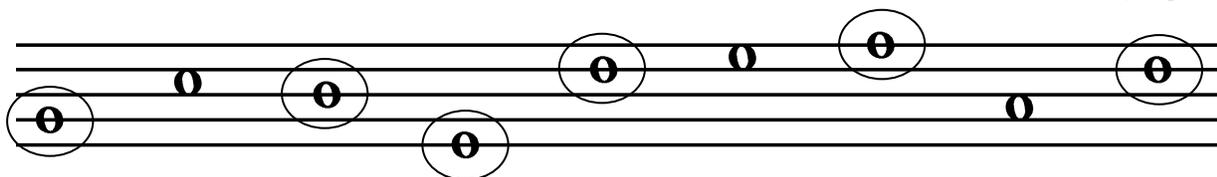
1. Circle the counts that each note or rest gets. (5x4pts=20)



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

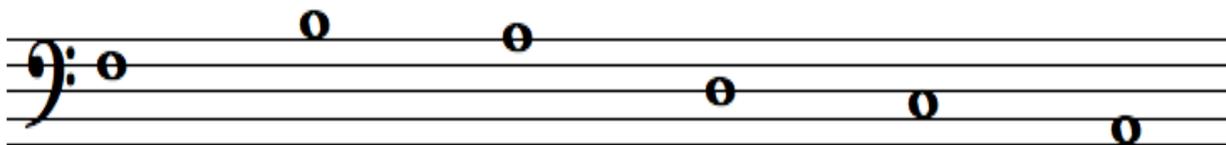


3. Find and circle the LINE notes. (6x4pts=24)



Answers – THEORY PRACTICE #1 (BASS CLEF)

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



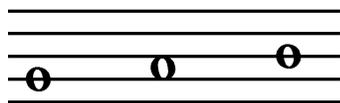
Ex. F B A D C A

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

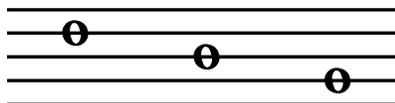
a. 4 beats in a measure

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

Answers – THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 1 Practice 1 Bass Clef

Page 1 of 2 Score : _____

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

Ex. Whole step
Half step

Whole step
Half step

Whole step
Half step

Whole step
Half step

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

3. Draw notes to match letters below. (5x4pts=20)
Use whole notes.

Ex. F

E

C

G

D

B

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

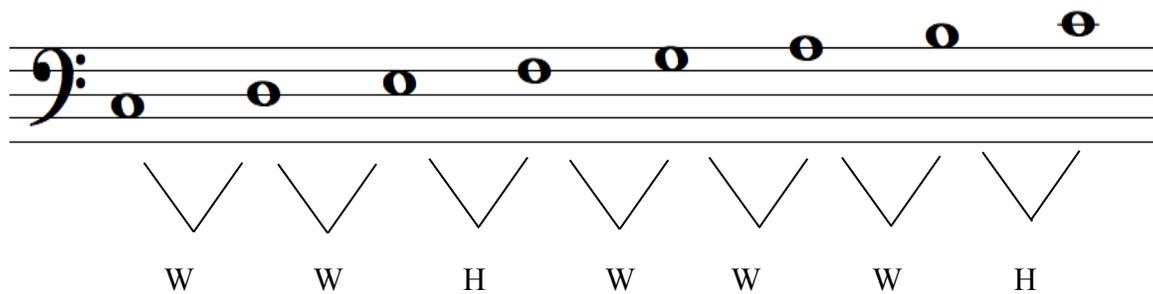
Choose $\frac{3}{4}$ or $\frac{4}{4}$.

Answers – THEORY PRACTICE #1 (BASS CLEF)

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

 4 1 4 1

6. Write “W” for whole step and “H” for half step. (7x4pts=28)



W W H W W W H

Answers – THEORY PRACTICE #1 (BASS CLEF)

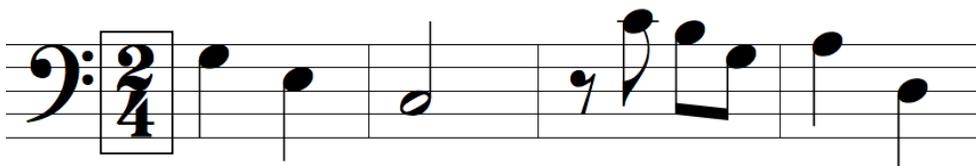
CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 2 Practice 1 Bass Clef

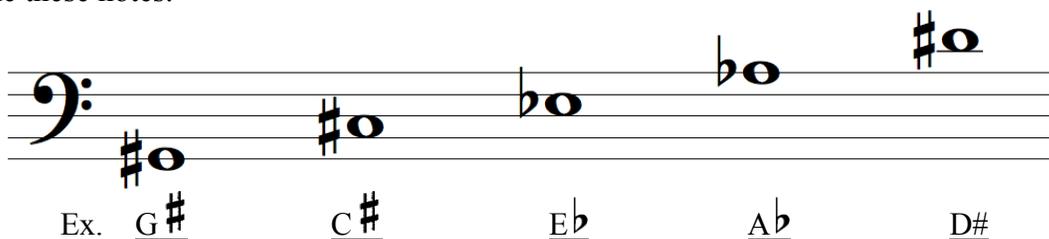
Page 1 of 2 Score : _____

100

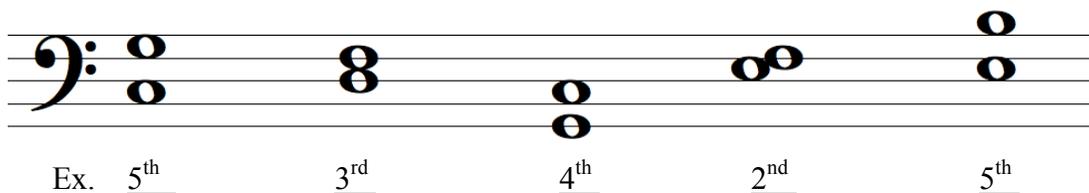
1. Write the time signature that matches the number of beats per measure. (4)



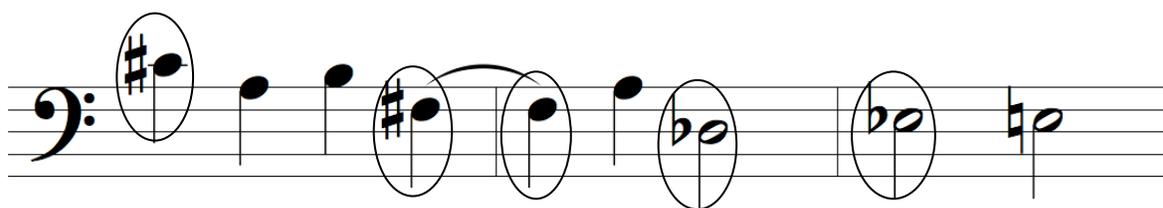
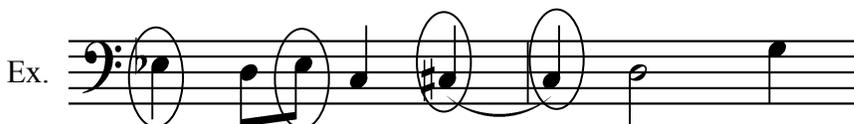
2. Name these notes. (4x5pts=20)



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

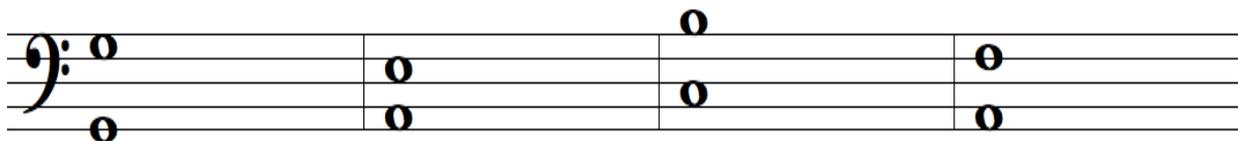


4. Circle all the notes that are played as sharps or flats. (5x4pts=20)
Keep in mind the 'rules about accidentals.'



Answers – THEORY PRACTICE #1 (BASS CLEF)

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

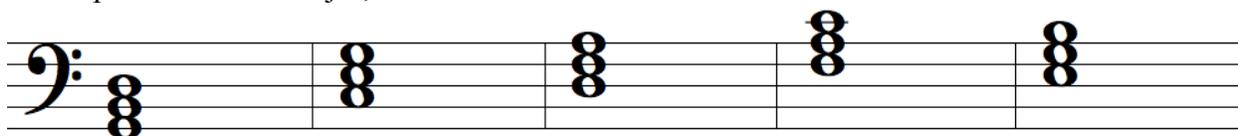


octave 5th 7th 6th

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.

W W H W W W H

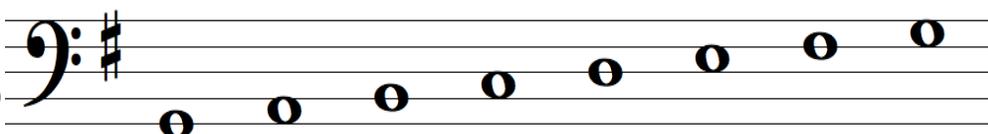
7. Name the root and quality (major/minor) of these chords. (root 4x2pts=8, quality 4x3pts=12, total 20)
Use capital letters for major, and lower case letters for minor.



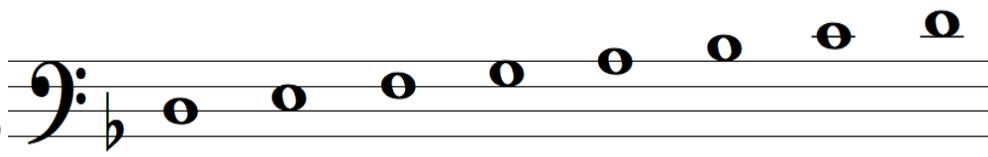
Ex. GM CM dm FM em

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)



d natural minor (ascending only)



Answers – THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 4 Practice 1 Bass Clef

Page 1 of 2 Score : _____

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, 2nd, 3rd, 4th, 5th, 6th, 7th, octave, 9th, 10th)

(3x4pts=12)

Ex. 7th

9th

unison/prime

10th

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.

G major

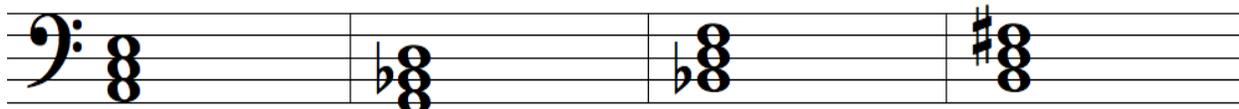
e minor

F major

d minor

Answers – 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.



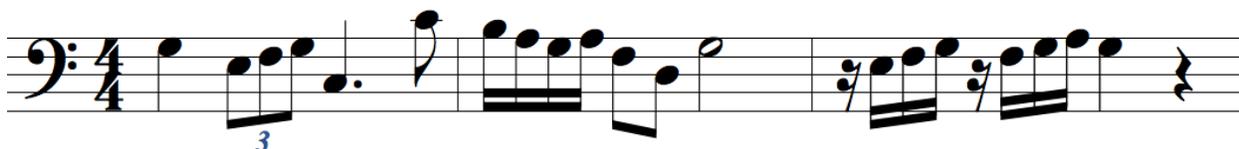
Ex. am

gm

B \flat M

bm

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.

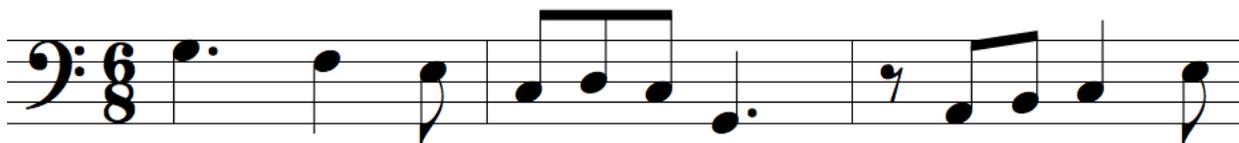
Write in the counting using 1+2+3+... for these measures in 5/4.

(bar line 2x2pts=4, counting 3x3pts each m.=9, total 13)



1 + 2 + 3+4+ 5 + 1+2 + 3+ 4+ 5+ 1+2+3+ 4+5+

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



1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Answers – THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 5 Practice 1 Bass Clef

Page 1 of 2 Score : _____

100

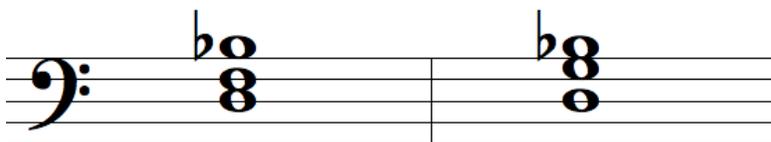
1. Identify the inversions. (inversion 4x2pts=8, root and quality 4x2pts=8, total 16)
 Circle the correct answers.
 Name the root and its quality.



Ex. (root) 1st 2nd
F major

root (1st) 2nd
D major

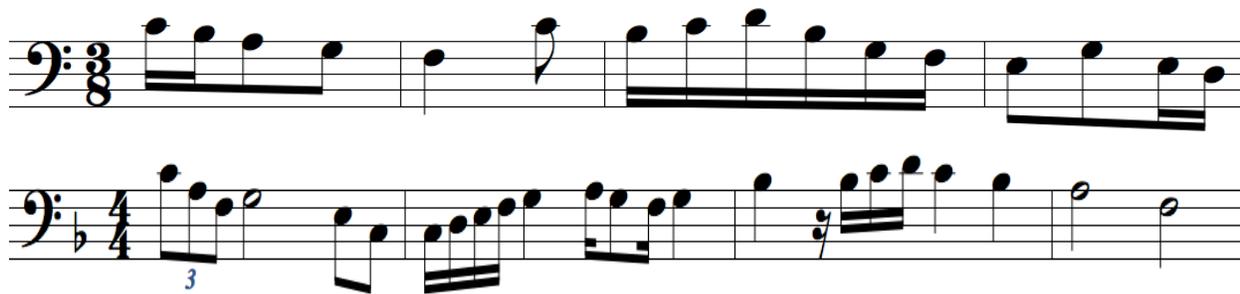
root (1st) 2nd
b minor



root (1st) 2nd
Bb major

root 1st (2nd)
g minor

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

Answers – THEORY PRACTICE #1 (BASS CLEF)

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



Ex. M3 P4 M7 M3 P5

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



D major

b minor



F major

d minor

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

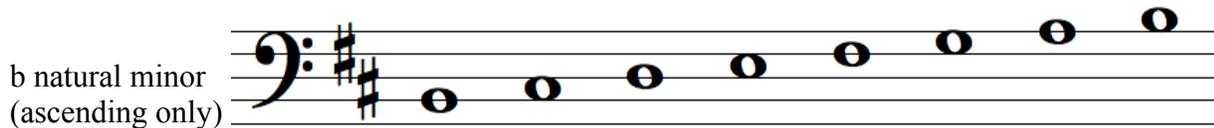


B flat major



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)



Answers – 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)

The staff contains four major chords in bass clef: C major (C4, E4, G4), F major (F3, A3, C4), Bb major (Bb3, D4, F4), and Eb major (Eb3, G3, Bb3). Arrows point down to each chord.

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

The staff shows four intervals in bass clef: 1. Bb4 to C5 (minor 7th), 2. C4 to D4 (minor 2nd), 3. C4 to G4 (Perfect 5th), 4. C4 to Ab4 (minor 6th).

Ex. m7

m2

P5

m6

The staff shows three intervals in bass clef: 1. C4 to F4 (Perfect 4th), 2. C4 to D4 (Major 2nd), 3. C4 to Bb4 (Major 7th).

P4

M2

M7

3. Draw treble 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)

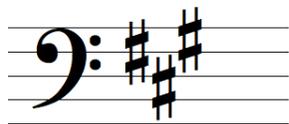
The staff shows the C sharp natural minor scale in bass clef, starting on C4 and ascending: C4, D4, Eb4, E4, F4, G4, A4, B4.

A flat major (ascending only)

The staff shows the A flat major scale in bass clef, starting on A3 and ascending: A3, Bb3, C4, D4, E4, F4, G4, A4.

Answers – THEORY PRACTICE #1 (BASS CLEF)

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



 D major

 B# minor



 C major

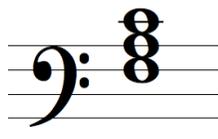
 A minor



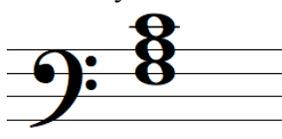
 D major

 B minor

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



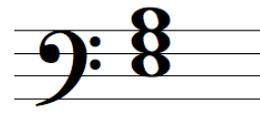
Ex. F : I



B flat : V

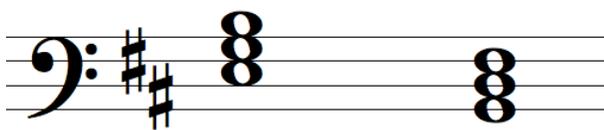


A : IV

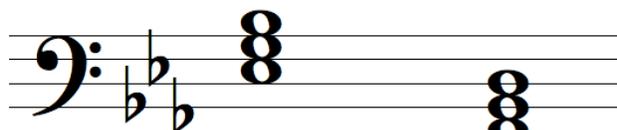


D : ii

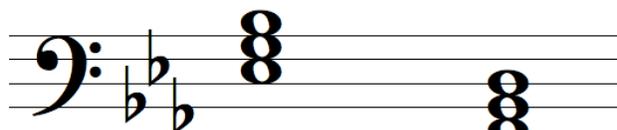
6. Write the chords of the following scale degrees in root position in the given major keys. (4x4pts=16)



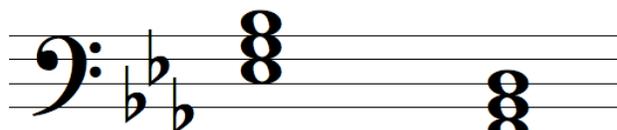
ii



vi



I



iii

Answers – THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 7 Practice 1 Bass Clef

Page 1 of 2 Score : _____

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^{5th}, dim^{4th}, 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)

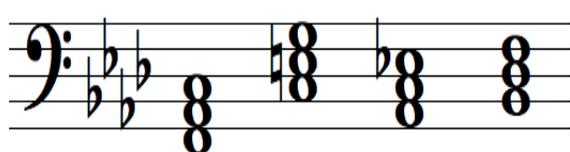
e harmonic minor

(ascending only)

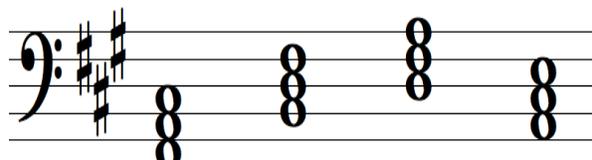
Answers – THEORY PRACTICE #1 (BASS CLEF)

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)



 A^b major

 f minor



 E major

 c[#] minor



 B major

 g[#] minor

Answers – THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 8 Practice 1 Bass Clef

Page 1 of 2 Score : _____

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 “°” for diminished chords.

Ex. F⁺

A^bM

dm

e[°]

D⁺

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

(5x3pts=15)

F major : V

iii

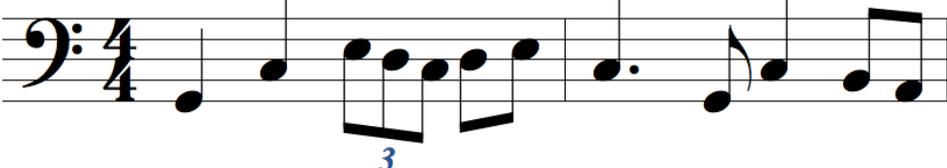
vii[°]

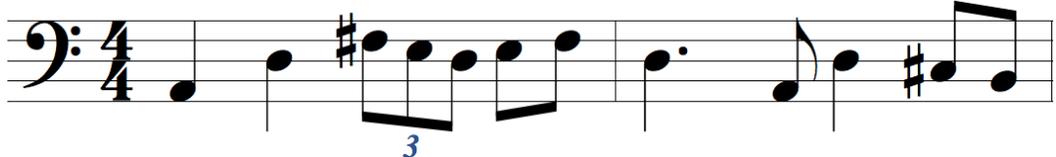
d minor : vii[°]

VI

Answers – 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)

			
<u>Ab</u> major	<u>E</u> major	<u>D^b</u> major	<u>B</u> major
<u>f</u> minor	<u>c[#]</u> minor	<u>b^b</u> minor	<u>g[#]</u> 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

Trombone 

Euphonium 

Tuba 

key C : I V vi I

Answers – THEORY PRACTICE #1 (BASS CLEF)

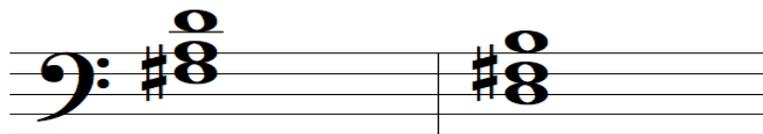
CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 9 Practice 1 Bass Clef

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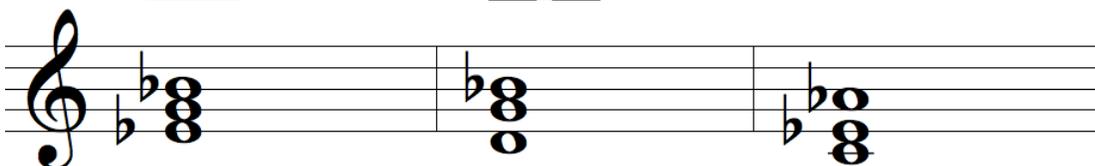
100

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



Ex. 6

6

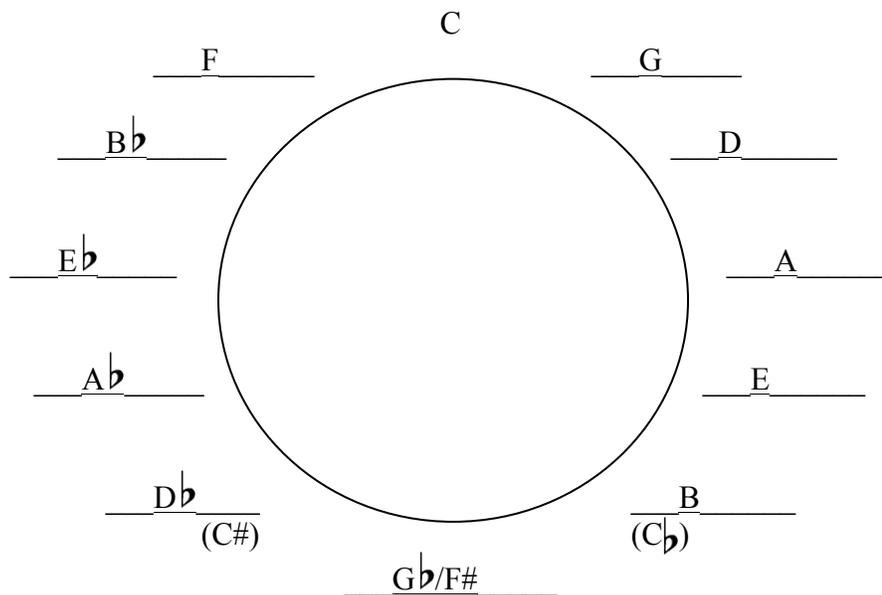


root

6
4

6

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



Answers – 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

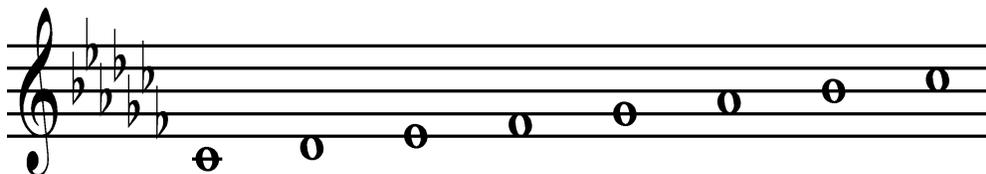
4. Draw clefs of your choice and write the following scales.

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

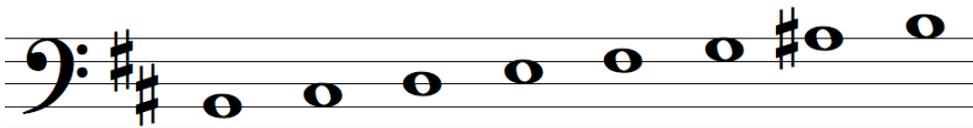
Use whole notes.

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

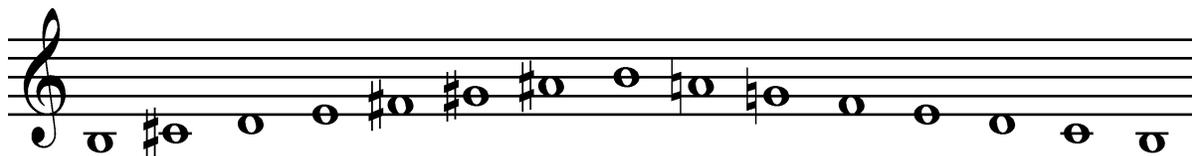
C flat major
(ascending only)



b harmonic minor
(ascending only)



b melodic minor (ascending and descending)



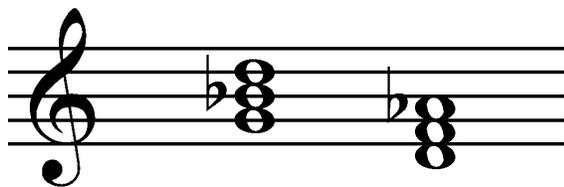
5. Transpose the following example in C major to G major on the staff below.

(4x2pts=each m.=8)

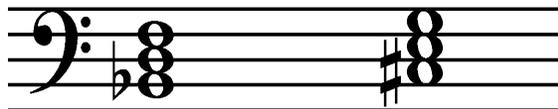
Draw in any accidentals. The first note is given.

Answers – THEORY PRACTICE #1 (BASS CLEF)

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

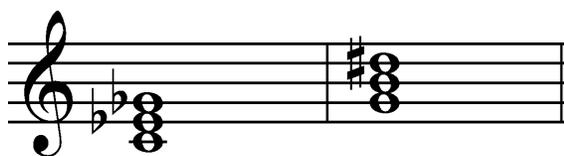


E flat major : iii vii°



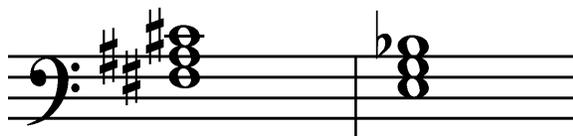
d minor : VI vii°

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°

G+



F#M

e°

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)

Alto

Piano

key e : i

VI

V

Answers – THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 10 Practice 1 Bass Clef

Page 1 of 3 Score : _____
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).

cadence
↓
_ HC _

G: I V

cadence
↓
_ PC _

G: IV I

cadence
↓
_ AC _

G: V I

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)

Answers – THEORY PRACTICE #1 (BASS CLEF)

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

Locrian

Phrygian

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

Ex. M7 M7 Mm7 °7 m7

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

Ex. 6 6 root 6 6 root

Answers – THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

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 m7 Mm7 °7 °7

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

HC

B. Romanze from Sonatina by Ludwig van Beethoven

AC DC

Answers – 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 ⁷, ⁶, ⁴, ⁴, ₅, ₃, ₂.

root	Ex. <u>F</u>	<u>E</u>	<u>D</u>	<u>E^b</u>	<u>B^b</u>
	4	6	4	4	
inversion Ex.	<u>2</u>	<u>5</u>	<u>3</u>	<u>2</u>	<u>7</u>

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

C Dorian

Answers – THEORY PRACTICE #1 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 12 Practice 1 Bass Clef

Page 1 of 3 Score : _____

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 : Common chord modulation Sonatina, Allegro non tanto, Op.55, No.4
 by Friedrich Kuhlau

key F : (*If you see notes that are outside the original key, that is the hint that the modulation is happening around it, usually before the accidental. In this piece, the note B natural in m.6 is the clue.)

C: (* ↑This F major chord is I in the key of F, IV in the key of C.)

- b. Answer : Direct modulation Sonatina, Spiritoso, Op. 36, No.3
 by Muzio Clementi

key C : G:

Answers – THEORY PRACTICE #1 (BASS CLEF)

2. Identify the inversions (7, ⁶₅, ⁴₃, ⁴₂) and quality (M, Mm, m, °, °) of the following three 7th chords, marked A, B, and C. (6x4pts=24)

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



4

A. inversion 3 quality Mm



6

B. inversion 5 quality ø

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



4

C. inversion 3 quality °

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

Neighboring tone (n) A

Passing tone (p) C

Suspension (s) D

Appoggiatura (app) B



Answers – THEORY PRACTICE #1 (BASS CLEF)

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

Allegretto from Sonata Op.36, No.2 by Muzio Clementi

key G :

vi6
D : ii6 V I

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

C:

V7/V

V65/iii

V65/IV