

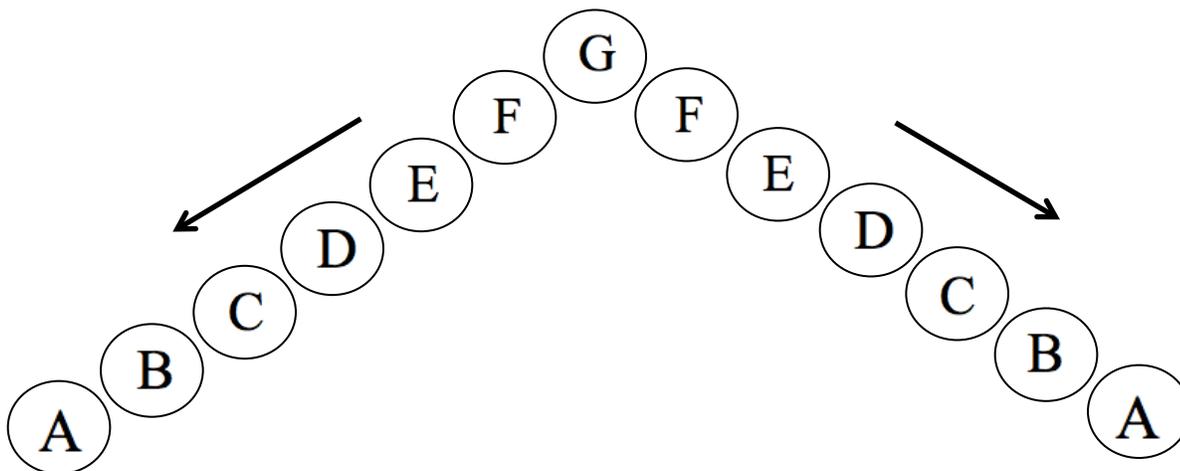
Answers – THEORY PRACTICE #2 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

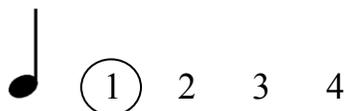
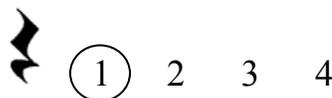
Theory Prep Practice 2 Bass Clef

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)



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



steps

skips



steps

skips



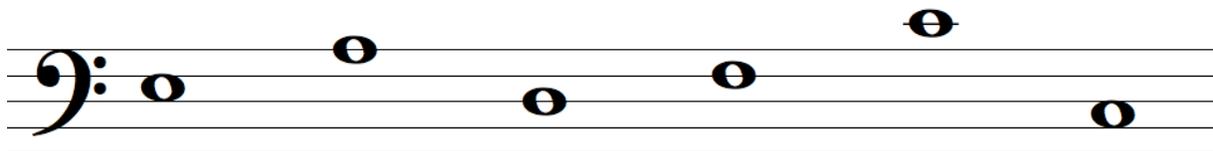
steps

skips

Answers – THEORY PRACTICE #2 (BASS CLEF)

4. Name these notes.

(5x4pts=20)



Ex. E

A

D

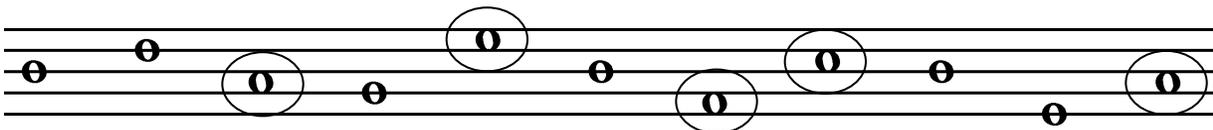
F

C

C

5. Find and circle the SPACE notes.

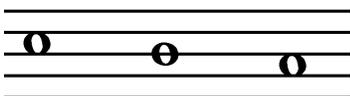
(5x3pts=15)



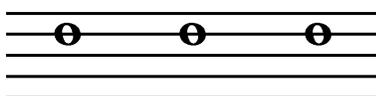
6. Do these three notes go **up**, **down**, or stay the **same**?

(3x4pts=12)

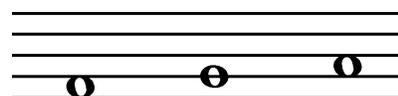
Circle one answer.



up
 down
 same



up
 down
 same



up
 down
 same

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

(4)

a. 4 beats in a measure

b. 3 beats in a measure

Answers – THEORY PRACTICE #2 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

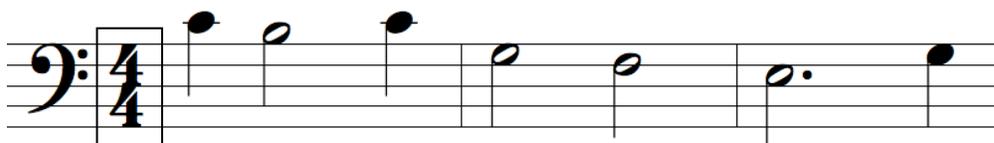
Theory Level 1 Practice 2 Bass Clef Page 1 of 2 Score : _____
100

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)

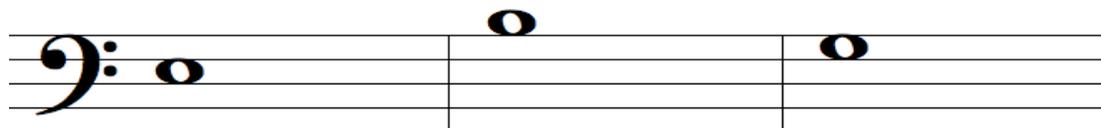
Choose $\frac{3}{4}$ or $\frac{4}{4}$.



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



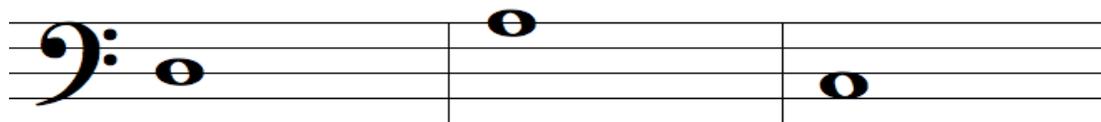
4. Draw notes on both staves to match letters below. (5x4pts=20)
 Use whole notes.



Ex. E

B

G



D

A

C

Answers – THEORY PRACTICE #2 (BASS CLEF)

5. Write “W” for whole step and “H” for half step.

(7x4pts=28)

W W H W W W H

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

(3x4pts=12)

Ex. Whole step
Half step

Whole step
Half step

Whole step
Half step

Whole step
Half step

Answers – THEORY PRACTICE #2 (BASS CLEF)

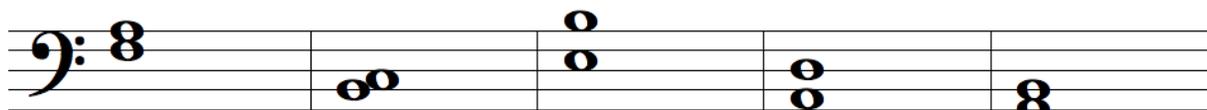
CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 2 Practice 2 Bass Clef

Page 1 of 2 Score : _____

100

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



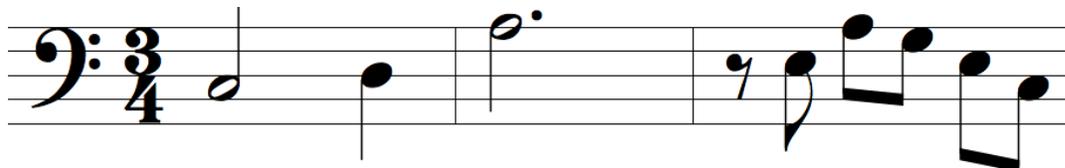
Ex. 3rd 2nd 5th 4th 3rd

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



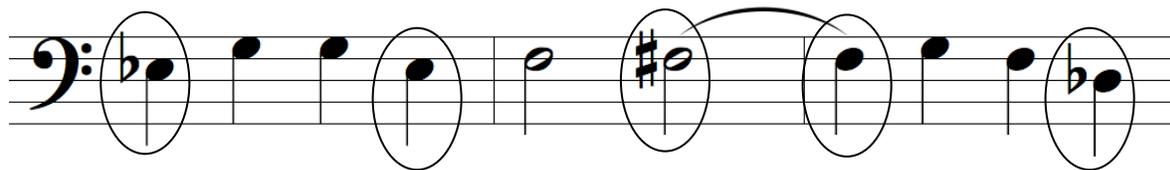
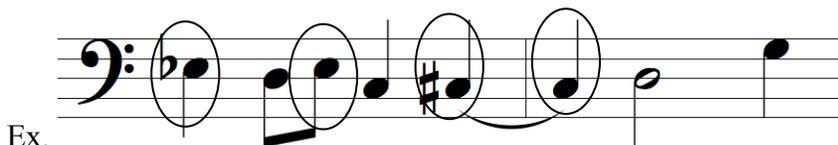
Ex. A \flat C# E \flat D# G \flat

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



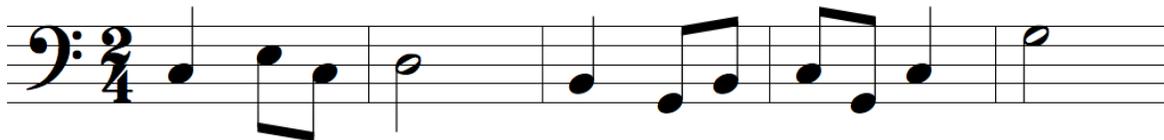
1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

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



Answers – THEORY PRACTICE #2 (BASS CLEF)

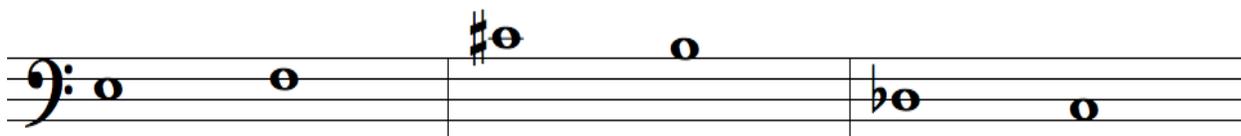
5. Draw bar lines so that each measure has the correct number of beats. (4x4pts=16)



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)



Whole step

Half step

Whole step

Half step

Whole step

Half step

Answers – 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. (2nd, 3rd, 4th, 5th, 6th, 7th, octave) (4x3pts=12)

A musical staff in bass clef with four pairs of notes. The first pair is G2 and D3, labeled 5th. The second pair is C3 and E3, labeled 3rd. The third pair is F3 and B2, labeled 4th. The fourth pair is G4 and G3, labeled octave.

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

A musical staff in bass clef with four major chords: C major, F major, G major, and D major. Arrows point down from each chord to a blank space for drawing the relative minor triad.

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. Notes are circled to indicate sharps or flats: F#2, C#3, B2, Bb3, G#3, and F#4.

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. The first two measures contain triplets of eighth notes. The rest of the staff contains various note values for bar line placement.

Answers – 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.

 W W H W W W H

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.



 G major

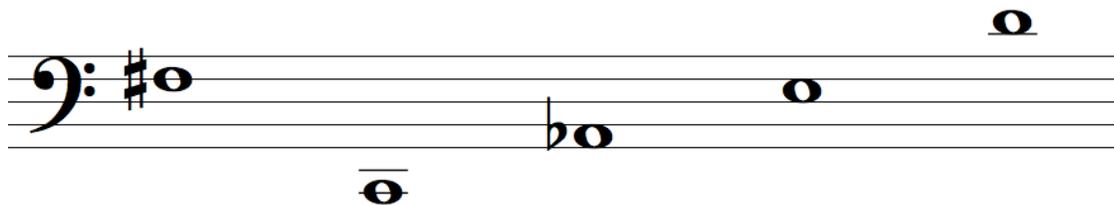
 e minor



 F major

 d minor

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



Ex. F#

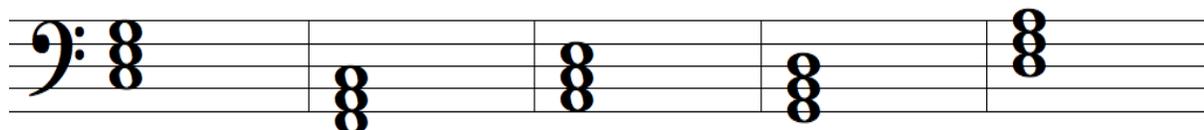
 C

 Ab

 E

 D

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

 FM

 am

 GM

 dm

Answers – 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)

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

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, 2nd, 3rd, 4th, 5th, 6th, 7th, octave, 9th, 10th) (3x5pts=15)

Ex. 7th

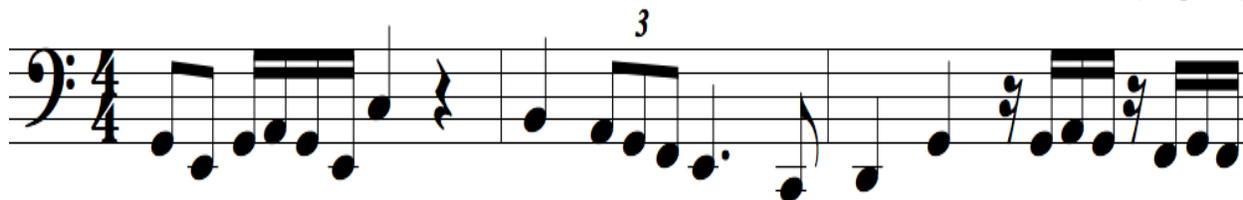
unison/prime

9th

octave

Answers – 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.



 G major
 e minor



 B^b major
 g 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)



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

Answers – 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 P5 M6 M3 P4

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

G major

d minor

Answers – THEORY PRACTICE #2 (BASS CLEF)

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



B \flat major
g minor

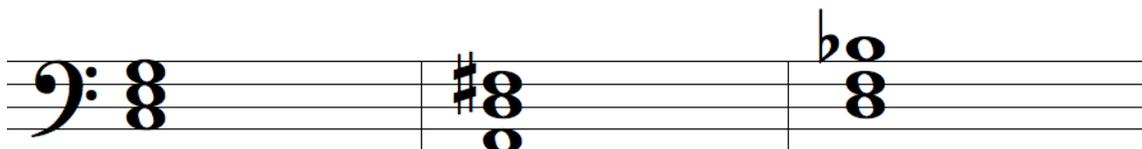


D major
b minor

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 1st 2nd

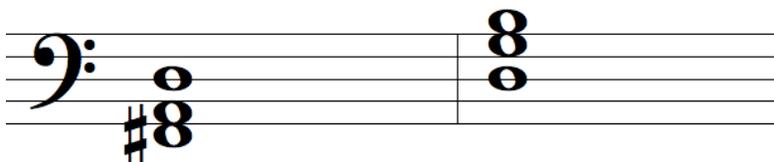
C major

root 1st 2nd

D major

root 1st 2nd

B \flat major



root 1st 2nd

D major

root 1st 2nd

G major

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

(6x3pts=18)



Answers – 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)



Eb major

c minor



A major

f# minor



Bb major

g minor

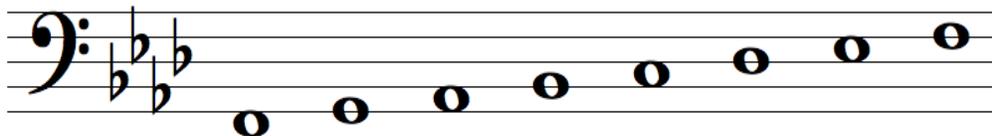
2. Draw bass clefs and write the following scales.

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

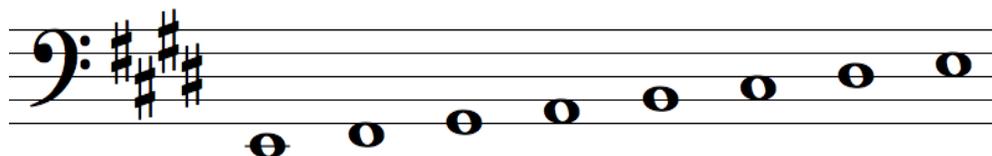
Use whole notes.

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

f natural minor
(ascending only)

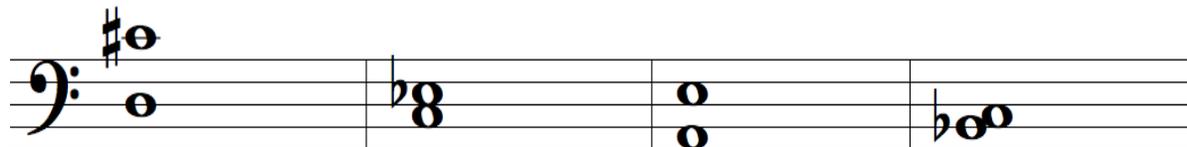


E major
(ascending only)



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

(6x3pts=18)

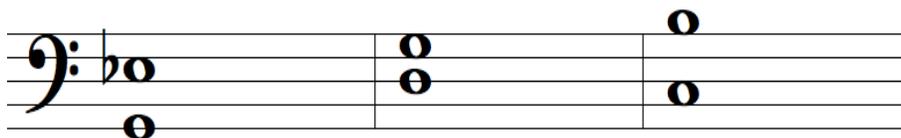


Ex. M7

m3

P5

M2



m6

P4

M7

Answers – THEORY PRACTICE #2 (BASS CLEF)

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

The image shows four major chords in bass clef, each with a downward arrow above it indicating the construction of its parallel minor triad. The chords are: C major (C-E-G), F major (F-A-C), D major (D-F-A), and G major (G-B-D). The corresponding parallel minor triads are: C minor (C-Eb-G), F minor (F-Ab-C), D minor (D-Fb-A), and G minor (G-Bb-D).

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

Ex.

The example shows four triads in bass clef: A major (I) with notes A, C#, E; G major (V) with notes G, B, D; F major (ii) with notes F, A, C; and D major (vi) with notes D, F, A.

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)

The image shows two major keys in bass clef. The first key is A major (three sharps: F#, C#, G#). Below it are the scale degrees I and iii. The second key is F major (one flat: Bb). Below it are the scale degrees ii and vi.

I

iii

ii

vi

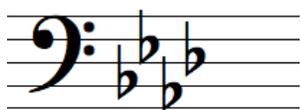
Answers – THEORY PRACTICE #2 (BASS CLEF)

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)



Ab major

E major

Eb major

f minor

c# minor

c minor

2. Draw bass clefs and write the following scales.

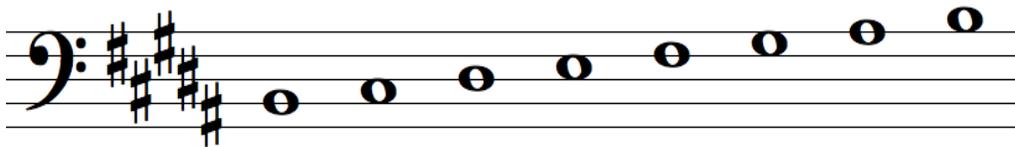
Either write key signatures, or write necessary sharps or flats in the scale.

Use whole notes.

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

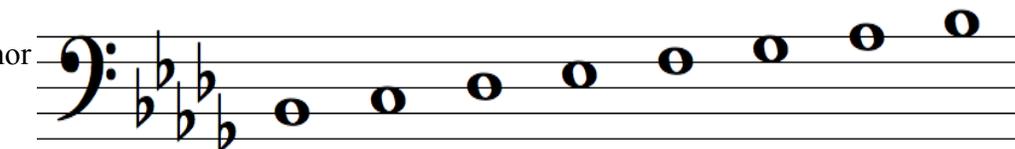
B major

(ascending only)



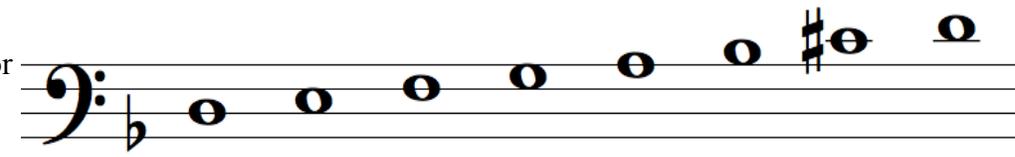
b flat natural minor

(ascending only)



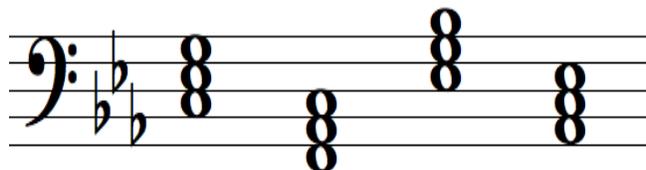
d harmonic minor

(ascending only)



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

(8x3pts=24)

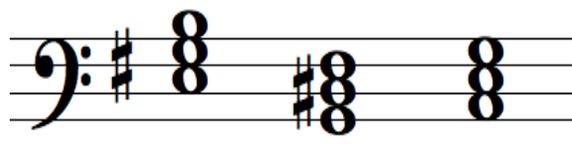


i

iv

III

VI



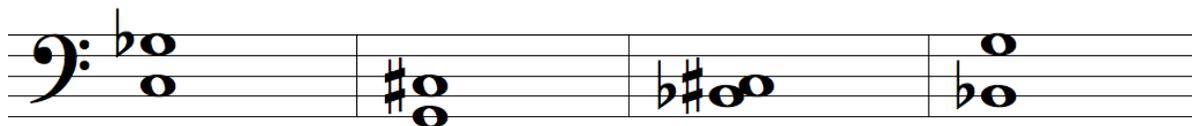
i

V

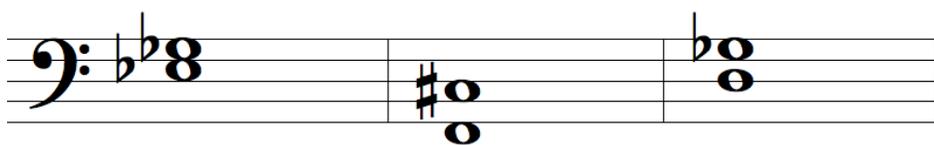
VI

Answers – 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. aug5th, dim4th, etc.)



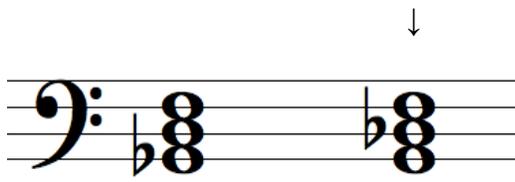
dim 5th aug 4th aug 2nd M6th



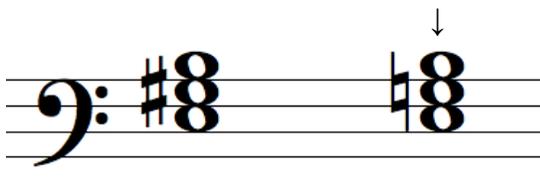
m3rd aug 5th dim 4th

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

↓



↓



Answers – THEORY PRACTICE #2 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 8 Practice 2 Bass Clef

Page 1 of 2 Score : _____

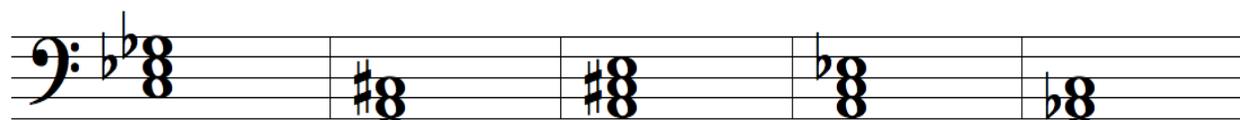
100

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 

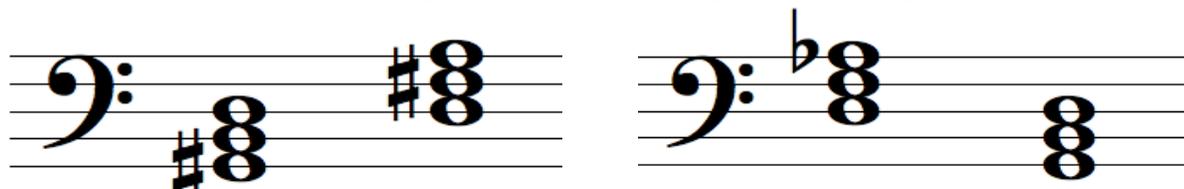
D major 

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° F+ AM a° fm

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)



F# major Ab major Db major B major

d# minor f minor b minor g# minor

Answers – 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

key C : I vi IV ii

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)

Answers – THEORY PRACTICE #2 (BASS CLEF)

CSMTA Achievement Day Name : _____ Teacher code: _____

Theory Level 9 Practice 2 Bass Clef

Page 1 of 4 Score : _____

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

C+

b°

G♭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°

Answers – 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

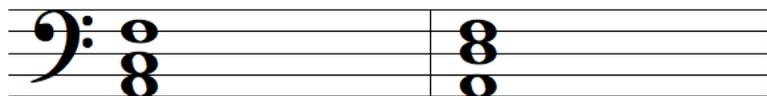
Key f# : i V

iv

Question #8 next page →

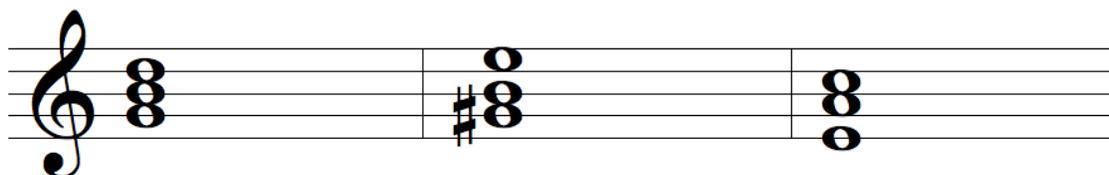
Answers – THEORY PRACTICE #2 (BASS CLEF)

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



Ex. 6

6
4



root

6

6
4

Answers – 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, ⁶, ⁶, ⁴.” (5x3pts=15)

Ex. 4 6 root 6 4 6 root

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 G : V6 vi IV6 V

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

key C : IV4 iv4

Answers – THEORY PRACTICE #2 (BASS CLEF)

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

Lydian

Aeolian

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).

cadence
↓
HC

C: I V

cadence
↓
PC

C: IV I

cadence
↓
AC

C: V I

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

Ex. M7 m7 ø7 Mm7 °7

Answers – THEORY PRACTICE #2 (BASS CLEF)

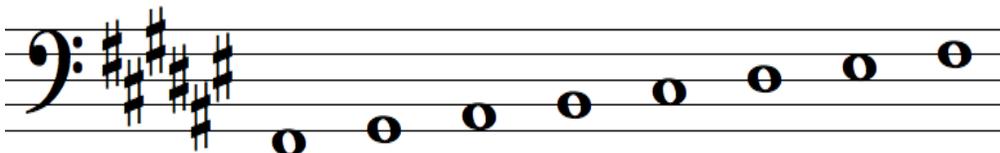
6. Draw clefs of your choice and write the following scales.

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)



Answers – 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

AC

B.

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

c minor:

DC

Answers – 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 C : I ⁴V2 I6 ⁶V5 I V

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

C: ⁶V5/vi

C. Andante favori, WoO57 by Ludwig van Beethoven

key F : ⁶V5/vi

Answers – 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) B Passing tone (p) D
 Suspension (s) C Appoggiatura (app) A

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 : direct modulation Tempo di Menuetto from Sonata, Op.49, N0.2
 by Ludwig van Beethoven

key G :

C:

Answers – THEORY PRACTICE #2 (BASS CLEF)

b. Answer : monophonic modulation

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

key C :

F:

3. Identify the inversions (7, ⁶₅, ⁴₃, ⁴₂) and quality (M, Mm, m, °, °) of the following four 7th chords, marked A, B, C, and D. (7x4pts=28)

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

A. inversion 5 ⁶ quality Mm7

Rondo by Wolfgang Amadeus
Mozart

B. inversion 3 ⁴ quality °

C. inversion 3 ⁴ quality M7

D. inversion 5 ⁶ quality m7

