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The Music Teachers' Association of California

# CERTIFICATE OF MERIT

## Musical Knowledge Evaluation

### Keyboard: Level VIII

1992 Edition

STUDENT'S NAME	Steven Lu		
TEACHER'S NUMBER	_____	BRANCH	_____
Score: _____	Check one:	Passed _____	Needs More Study _____
Perfect Score = 116		Passing Score = 70	

-21



1. Add the correct accidentals to form the minor scales below. (Do not use key signatures. Put the necessary sharps and flats before the notes.)

bb minor (natural form)

f# minor (harmonic form)

f minor (melodic form) ascending

f minor (melodic form) descending

2. Name the Major key to which each dominant 7th (V<sup>7</sup>) belongs. (Some of these V<sup>7</sup> chords are inverted.)

a. \_\_\_\_\_

b. \_\_\_\_\_

c. \_\_\_\_\_

d. \_\_\_\_\_

3. Indicate the seventh chord quality of the following examples. (Use the terms dominant 7th, Major 7th, minor 7th, or diminished 7th.)

a. \_\_\_\_\_

b. \_\_\_\_\_

c. \_\_\_\_\_

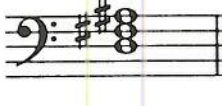
d. \_\_\_\_\_




*Major C# minor C# minor C#*

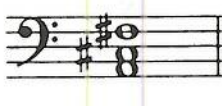
4. Write the quality of the chords below, ie: Major, minor, Augmented, or diminished. (The first one is given.)

a.  **minor**

b. 

c. 

d. 

e. 

f. 

5. Match these musical terms with these definitions. (Put the number of the term next to the definition.)

- 1. Deceptive cadence
- 2. Modulation
- 3. Meno mosso
- 4. Ritenuto
- 5. Sostenuto
- 6. Pesante
- 7. Giocoso

- \_\_\_\_\_ Change of key
- \_\_\_\_\_ Sustained
- \_\_\_\_\_ Ponderously and heavily
- \_\_\_\_\_ Dominant to submediant
- \_\_\_\_\_ Immediately slower
- \_\_\_\_\_ Merrily, with humor
- \_\_\_\_\_ With less motion

6. Before each composer's name write the letter that will indicate the period of musical style that the composer represents. (The first one is given.)

**B** = Baroque   **C** = Classical   **R** = Romantic   **I** = Impressionistic   **M** = Modern

- 6a. **R** Edvard Grieg ✓
- 6b. \_\_\_\_\_ Sergei Prokofiev ✓
- 6c. \_\_\_\_\_ George Frideric Handel
- 6d. \_\_\_\_\_ Franz Joseph Haydn
- 6e. \_\_\_\_\_ Claude Debussy
- 6f. \_\_\_\_\_ Robert Schumann
- 6g. \_\_\_\_\_ Domenico Scarlatti
- 6h. \_\_\_\_\_ Bela Bartok

7. The example above is from an Invention by J.S. Bach. Answer the following questions.

a. What is the key at the beginning of the excerpt? 7a. \_\_\_\_\_

b. What is the key at the end of the example? 7b. \_\_\_\_\_

c. Changing keys in this manner is called: 7c. \_\_\_\_\_ transition.  
 \_\_\_\_\_ sequence.  
 \_\_\_\_\_ modulation.

d. What compositional technique is found in measures 1 - 4? (Check one.)

7d. \_\_\_\_\_ repetition  
 \_\_\_\_\_ imitation  
 \_\_\_\_\_ sequence

e. Two compositional techniques are found in measures 5 - 8. What are they? (Check two.)

7e. \_\_\_\_\_ syncopation  
 \_\_\_\_\_ pedal point  
 \_\_\_\_\_ repetition  
 \_\_\_\_\_ sequence

f. What is the ornament called in measure 3? 7f. \_\_\_\_\_

g. What is the ornament called in measure 4? 7g. \_\_\_\_\_

h. What is the ornament called in measure 11? 7h. \_\_\_\_\_

i. Write the complete name of the circled melodic intervals. (The first one is given.)

(a.) M2 (b.) \_\_\_\_\_ (c.) \_\_\_\_\_ (d.) \_\_\_\_\_ (e.) ~~\_\_\_\_\_~~ (f.) ~~\_\_\_\_\_~~

j. Name two other composers who represent the same period as Bach.

7j. \_\_\_\_\_



8. The example above is from a Sonata by Clementi. Answer the following questions.

- a. What is the key of the excerpt? 8a. \_\_\_\_\_
- b. Write the Roman numerals on the lines under measures 2, 6, 7, and 8. (*Include inversions.*)
- c. Two measures of the example contain chromaticism. Which are they? 8c. \_\_\_\_\_
- d. What is the meter? 8d. \_\_\_\_\_

Handwritten notes and diagrams:

- simple  $\downarrow$
- compound  $\downarrow$
- duple 2
- triple 3
- quadruple 4

Additional diagrams showing rhythmic patterns for duple, triple, and quadruple meters with circled numbers 2, 3, and 4 respectively.

9. The excerpt above is from a piano piece by Mendelssohn. Answer the following questions about the music.

a. What is the key?

9a. \_\_\_\_\_

b. On the lines under the staff write the Roman numerals. (Include inversions.)

c. The dominant chord in measure 7 is called  
(Check one.)

9c. \_\_\_\_\_ a primary dominant.

\_\_\_\_\_ a secondary dominant.

d. Give the Roman numeral for the circled chord in measure 7. (Include inversion, if present.)

9d. \_\_\_\_\_

10. The music above is from a Sonata by Beethoven. Answer the following questions.

a. Name the key of the first four measures.

10a. \_\_\_\_\_

b. What is the key after measure 4?

10a. \_\_\_\_\_

c. These two keys are called:  
(Check one.)

10c.  relative.  
 parallel.  
 unrelated.

d. What type of cadence is found from measure 1 to measure 2?

10d.  half  
 plagal  
 authentic

e. What type of cadence is found from measure 7 to measure 8?

10e.  half  
 plagal  
 authentic

f. What compositional device is found in the bracketed portions of the excerpt? (Check one.)

10f.  sequence  
 imitation  
 repetition

g. What is the meter?

10g. \_\_\_\_\_

6  
8

11. The music above is taken from a composition by Bela Bartok. Answer these questions about the example.

- a. What would be the time signature? 11a. \_\_\_\_\_
- b. Give the name of this meter. 11b. \_\_\_\_\_
- c. Does the notation in measures 1 - 4 outline a specific key? (Check one.) 11c.  yes  
 no
- d. What compositional technique is used in measures 5 through 7? 11d. \_\_\_\_\_
- e. Which term best applies to this excerpt? (Check one.) 11e. Use of:  
 Major keys  
 tonal centers
- f. How many counts do the tied G's get in measures 9, 10, and 11? 11f. \_\_\_\_\_
- g. What is the meaning of *leggiero*? 11g. \_\_\_\_\_

V

V

~~11~~

tonal centers



12. The melodic line above is from a composition by Anton Webern. Answer these questions about the music.

a. What type of meter does the example illustrate? (Check one.)

- 12a.  irregular meter  
 changing or complex meter  
 compound meter

b. Is there a clear sense of key? (Check one.)

- 12b.  yes  
 no

c. Write the complete name of each circled melodic interval.

*simple*

- (a.)  (b.)  (c.)  (d.)  (e.)  (f.)

*compound*

2  
4

6  
8

triple  
3

9  
8

4  
4

12  
8

*quadruple*

**Largo** [1] <sup>5</sup>/<sub>3</sub> [2] [3] <sup>4</sup>/<sub>3</sub> [4] [5] <sup>3</sup>

*p*

With pedal

[6] [7] [8] [9] [10] *cresc.*

[11] [12] [13] [14] [15] *mf* *p*

[16] [17] *poco rit.* <sup>5</sup>/<sub>2</sub> [18] [19] <sup>5</sup>/<sub>3</sub>/<sub>2</sub> [20] *mp* *pp*

13. The piece on the opposite page is the music you will be asked to play for your sight reading evaluation. Study it and answer these questions about the composition.

a. What is key of the first four measures?

13a. \_\_\_\_\_

b. How many beats are there in each measure?

13b. \_\_\_\_\_

c. Give an Italian term for this particular meter.

13c. *alla Breve*

d. What is the meaning of **Largo**?

13d. \_\_\_\_\_

e. What is the line under the Eb in measure 18 called?

13e. \_\_\_\_\_

f. What is the cadence in measures 3 to 4? (*Check one.*)

13f.  half

plagal

authentic

g. Give the Roman numeral for the chord on the first beat of measure 2.

13g. \_\_\_\_\_



## Ear Training Evaluation

This is your Level VIII ear training evaluation. Listen to the questions and the musical examples. Then mark the answer to each question.

### 1. Recognition of minor scales (three different forms).

(Check the correct scale.)

Scale No. 1: \_\_\_\_\_ natural \_\_\_\_\_ harmonic \_\_\_\_\_ melodic  
 Scale No. 2: \_\_\_\_\_ natural \_\_\_\_\_ harmonic \_\_\_\_\_ melodic  
 Scale No. 3: \_\_\_\_\_ natural \_\_\_\_\_ harmonic \_\_\_\_\_ melodic

### 2. Recognition of Interval change.

(Check the correct answer.)

Example 1: M3 changed to: \_\_\_\_\_ M2 \_\_\_\_\_ m3  
 Example 2: M6 changed to: \_\_\_\_\_ m7 \_\_\_\_\_ M7  
 Example 3: P4 changed to: \_\_\_\_\_ d4 \_\_\_\_\_ A4  
 Example 4: P5 changed to: \_\_\_\_\_ P4 \_\_\_\_\_ d5

### 3. Recognition of 7th chords: Dominant, Major, minor, diminished.

(Check the 7th chord you heard.)

Chord 1: \_\_\_\_\_ Dominant \_\_\_\_\_ Major \_\_\_\_\_ diminished  
 Chord 2: \_\_\_\_\_ Dominant \_\_\_\_\_ minor \_\_\_\_\_ diminished  
 Chord 3: \_\_\_\_\_ Major \_\_\_\_\_ minor \_\_\_\_\_ diminished  
 Chord 4: \_\_\_\_\_ Dominant \_\_\_\_\_ Major \_\_\_\_\_ minor

### 4. Recognition of Tonality and a Cadence in a phrase.

(Check the correct answer in each category.)

Tonality: \_\_\_\_\_ Major \_\_\_\_\_ minor  
 Cadence: \_\_\_\_\_ Authentic \_\_\_\_\_ Half

### 5. Recognition of Chord progression.

(Circle the progression you heard.)

Example 1

Key: DM I IV<sub>4</sub><sup>6</sup> ii V<sub>3</sub><sup>4</sup> I<sub>6</sub>

Example 2

Key: DM I vi<sub>6</sub> IV<sub>4</sub><sup>6</sup> V<sub>5</sub><sup>6</sup> I

### 6. Recognizing Meter and Texture.

(Check the correct answer in each category.)

Meter: \_\_\_\_\_ Simple triple \_\_\_\_\_ Simple quadruple  
 Texture: \_\_\_\_\_ Homophonic \_\_\_\_\_ Chordal \_\_\_\_\_ Polyphonic