

Student's Name _____

Teacher # _____ Branch _____

KEYBOARD
LEVEL 9

Perfect Score:	140			Circle
Number Incorrect:	_____	Passing	98	Yes No
Final Score:	_____	Convention Eligibility	112	Yes No

Certificate of Merit™

Musical Knowledge Examination

2009

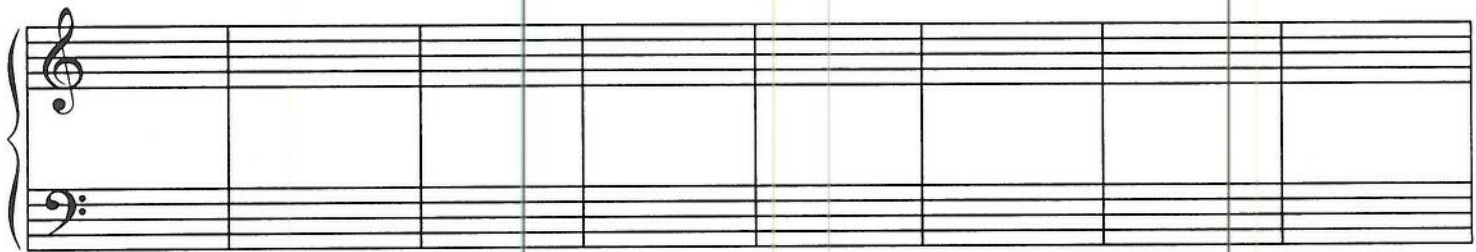


KEYBOARD LEVEL NINE

Ear Training – Set B

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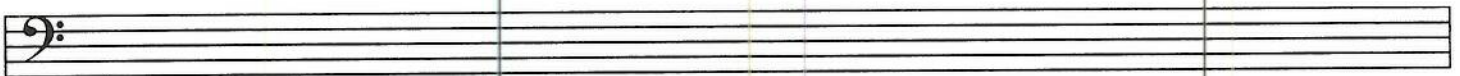
1. Write the key signature for each of the following keys in both clefs. (8 points)



b minor B \flat Major f minor C \sharp Major g minor E \flat Major G \flat Major A Major

2. Write the following scales, one octave. Do not use key signatures. Put accidentals before the notes.
(7 points)

F \sharp Major, descending



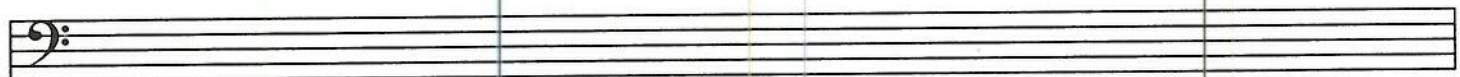
Chromatic beginning on G, ascending



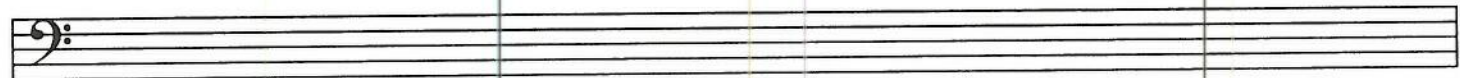
c \sharp melodic minor, ascending and descending (Use the first measure for the ascending scale, and the second measure for the descending scale.)



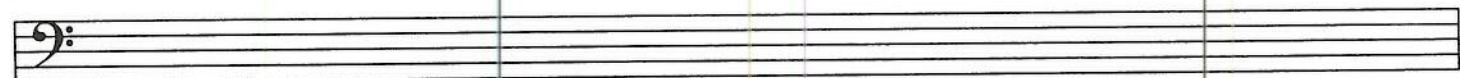
c minor, harmonic form, ascending



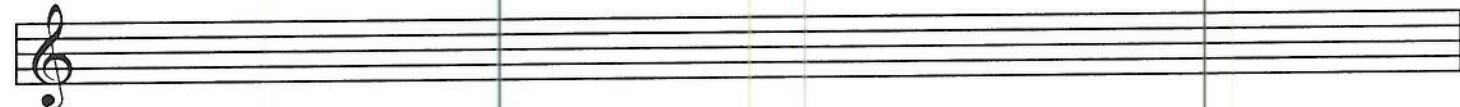
D \flat Major, ascending



g \sharp minor, natural form, descending



Whole Tone on A, descending



3. Write a note above each given note to complete the following intervals. **Observe the key signature.** (8 points)

A3 M6 A3 P8 d4 m7 M2 d7

4. Write each of the following triads. (6 points)

c dim. 3 E Aug. 3 B \flat Maj. 3 a dim. 3 f min. 4 G \flat Maj. 4

5. Write the following Dominant 7th chords. Use the **Major** key for each example. (5 points)

∇ 3 ∇ 2 ∇ 5 ∇ 3 ∇ 7

6. Add accidentals to complete each of the following seventh chords. (6 points)

g min. 2 e \flat 0 5 d0 5 A \flat Maj. 4 C \sharp 7 B \flat Maj. 4

7. Using the **Major** key, label each of the following chords with Roman numerals and figured bass. (8 points)

(same as ___ / ___) ___ / ___ ___ / ___ ___ / ___ ___ / ___

8. What term is used for the chords that are labeled (___ / ___) in question 7? (1 point)

9. a. Check the correct name for this mode. (1 point)

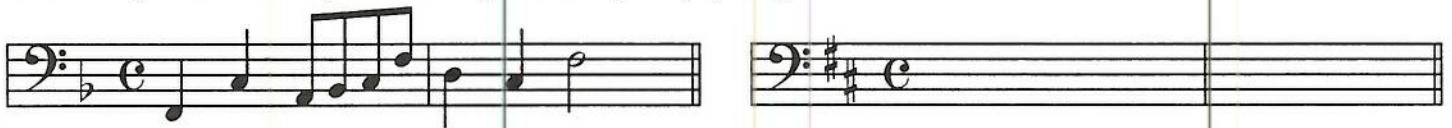
- Mixolydian
- Locrian
- Phrygian

b. Add the accidental that will make this the Lydian mode. (1 point)

10. Check the description for each of the following dances from the Baroque suite. (4 points)

- a. *allemande* French origin, shifting meters at cadences (usually a hemiola)
 German origin, simple binary form, usually in $\frac{4}{4}$ time
- b. *bourée* Polish origin, triple meter, moderate tempo
 French origin, duple meter, begins on an upbeat
- c. *gigue* Irish origin, compound duple meter, usually quick
 Spanish origin, triple meter, slow, dignified
- d. *minuet* Italian origin, quick triple meter
 French origin, simple triple meter, moderate tempo

11. Transpose this example to the key of D Major. (1 point)



12. Add barlines to the following example. (3 points)



13. Check the correct name for each rhythmic device. (2 points)

- a. $\frac{2}{4}$ hemiola
 syncopation
 augmentation
- b. $\frac{6}{8}$ triplet
 diminution
 hemiola

14. Determine the time signature for the following example. (1 point)



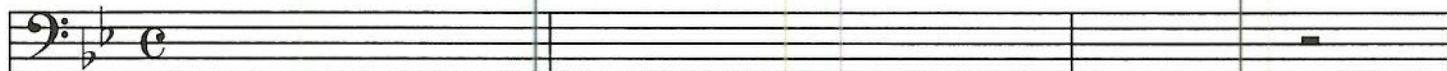
15. Write Roman numerals and figured bass under the chords for this example. Use the new key to determine the Roman numerals for the final three measures. (9 points)

_____ _____ _____ _____
 New key: I _____ _____ _____

16. Circle the pivot chord in question 15. Circle the notes or the Roman numeral. (1 point)

17. What term is used for the key change in question 15? (1 point) _____

18. Write the following chord progression using half notes. (5 points)



i $\overset{6}{iv4}$ ii^o $\overset{6}{V5}$ i

19. Check the correct term for each definition. (8 points)

- | | | | |
|--|---|---|--|
| <p>a. dying away</p> | <p><input type="checkbox"/> <i>simile</i>
 <input type="checkbox"/> <i>sostenuto</i>
 <input type="checkbox"/> <i>smorzando</i>
 <input type="checkbox"/> <i>scherzando</i></p> | <p>e. somewhat free tempo or rhythm</p> | <p><input type="checkbox"/> <i>rubato</i>
 <input type="checkbox"/> <i>ritardando</i>
 <input type="checkbox"/> <i>rallentando</i>
 <input type="checkbox"/> <i>ritenuto</i></p> |
| <p>b. softly or subdued, in an undertone</p> | <p><input type="checkbox"/> <i>sotto voce</i>
 <input type="checkbox"/> <i>piu mosso</i>
 <input type="checkbox"/> <i>meno mosso</i>
 <input type="checkbox"/> <i>una corda</i></p> | <p>f. immediately slower</p> | <p><input type="checkbox"/> <i>ritardando</i>
 <input type="checkbox"/> <i>allargando</i>
 <input type="checkbox"/> <i>rallentando</i>
 <input type="checkbox"/> <i>ritenuto</i></p> |
| <p>c. virtuosic composition with rapid and elaborate passages</p> | <p><input type="checkbox"/> <i>tenuto</i>
 <input type="checkbox"/> <i>toccata</i>
 <input type="checkbox"/> <i>triplet</i>
 <input type="checkbox"/> <i>trill</i></p> | <p>g. very slow</p> | <p><input type="checkbox"/> <i>allegretto</i>
 <input type="checkbox"/> <i>moderato</i>
 <input type="checkbox"/> <i>andante</i>
 <input type="checkbox"/> <i>largo</i></p> |
| <p>d. Music with two or more independent lines sounding simultaneously</p> | <p><input type="checkbox"/> homophonic texture
 <input type="checkbox"/> sonata
 <input type="checkbox"/> <i>allegretto</i>
 <input type="checkbox"/> counterpoint</p> | <p>h. sustained</p> | <p><input type="checkbox"/> <i>simile</i>
 <input type="checkbox"/> <i>sostenuto</i>
 <input type="checkbox"/> <i>smorzando</i>
 <input type="checkbox"/> <i>scherzando</i></p> |

20. Check the correct period of music history for each statement. (10 points)

- | | | |
|----------------------------------|---------------------------------------|---------------------------------------|
| a. Polyphonic texture dominates. | <input type="checkbox"/> Baroque | <input type="checkbox"/> Classical |
| b. Mozart lived. | <input type="checkbox"/> Romantic | <input type="checkbox"/> Classical |
| c. Descriptive titles common. | <input type="checkbox"/> Baroque | <input type="checkbox"/> Romantic |
| d. Shostakovich lived. | <input type="checkbox"/> Classical | <input type="checkbox"/> Contemporary |
| e. Sonata Form developed. | <input type="checkbox"/> Classical | <input type="checkbox"/> Romantic |
| f. Schumann lived. | <input type="checkbox"/> Romantic | <input type="checkbox"/> Contemporary |
| g. Figured bass introduced. | <input type="checkbox"/> Contemporary | <input type="checkbox"/> Baroque |
| h. Atonality introduced. | <input type="checkbox"/> Contemporary | <input type="checkbox"/> Classical |
| i. Clementi lived. | <input type="checkbox"/> Romantic | <input type="checkbox"/> Classical |
| j. Alberti bass introduced. | <input type="checkbox"/> Classical | <input type="checkbox"/> Baroque |

Allegro

Answer questions 21-26 about the above music, from a Sonata by Beethoven. (14 points)

21. Name the key.

22. Give the English meaning for each of the following symbols, used in the music.







cresc.



23. Name each circled chord with its root, quality, and figured bass.

a. _____

b. _____

c. _____

d. _____

24. What type of cadence ends the example?

_____ Authentic
 _____ Half

25. This example is the beginning of the exposition. In the correct order, name the other two sections of Sonata Allegro form (also known as Sonata form).

26. Which period of music history does Beethoven represent?

Allegro energico

Answer questions 27-31 about the above music, from a Ballade by Brahms. (14 points)

27. Name the key.

28. What type of articulation is predominant in this example?

29. Name each circled chord with its Roman numeral and figured bass (such as $\overset{6}{I} 4$).

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____ of _____

g. _____

30. Check the meaning of the tempo.

_____ fast and energetic
 _____ slow and energetic
 _____ fast and gentle

31. Name each boxed interval with its number and quality, such as P4.

1. _____

2. _____

3. _____

4. _____

EAR TRAINING EVALUATION

This is your **Level 9** ear training evaluation. Listen to each question and its musical example. Mark your answer. Each example will be played two times. (16 points)

1. Recognition of Major or minor in a four-measure phrase.

Major _____ minor _____

2. Recognition of a movement of a Baroque suite.

Gigue _____ Sarabande _____

3. Recognition of a chord progression.

A. I IV V⁷ I V⁷/V V
I ii⁶ I₄⁶ V⁷ I _____

B. i iv V⁷ i V⁷/V V
I ii⁶ I₄⁶ V⁷ I _____

4. Recognition of the quality of a chord.

Major _____ minor _____ diminished _____ Augmented _____

5. Recognition of the position of a chord.

Ex. 1 First inversion _____ Second inversion _____

Ex. 2 First inversion _____ Second inversion _____

6. Recognition of intervals.

Ex. 1 Major 6th _____ minor 6th _____

Ex. 2 Augmented 4th _____ Augmented 3rd _____

Ex. 3 Perfect 4th _____ Perfect 5th _____

7. Recognition of minor scales.

Ex. 1 natural minor _____ harmonic minor _____ melodic minor _____

Ex. 2 natural minor _____ harmonic minor _____ melodic minor _____

8. Recognition of seventh chords.

Ex. 1 Major 7th chord _____ minor 7th chord _____

Ex. 2 Dominant 7th Chord _____ diminished 7th chord _____

9. Recognition of meter.

$\frac{6}{8}$ time _____ $\frac{3}{4}$ time _____

10. Recognition of musical style.

Classical _____ Contemporary _____

11. Recognition of a Baroque fugue or Classical sonata.

Baroque fugue _____ Classical sonata _____