

Student's Name \_\_\_\_\_

Teacher # \_\_\_\_\_ Branch \_\_\_\_\_

PIANO

LEVEL 9

Perfect Score: 140

Number Incorrect: \_\_\_\_\_

Final Score: \_\_\_\_\_

Grader's Initials: \_\_\_\_\_

Circle

Passing: 98 Pass / RAL

Convention Eligibility: 112 Yes / No

# CERTIFICATE OF MERIT™

## MUSICAL KNOWLEDGE EXAM

# 2011

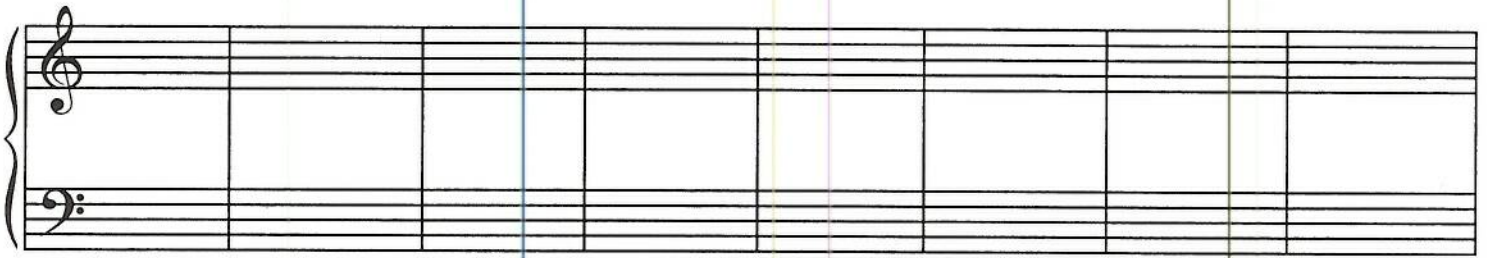


## PIANO LEVEL NINE

### EAR TRAINING - SET C

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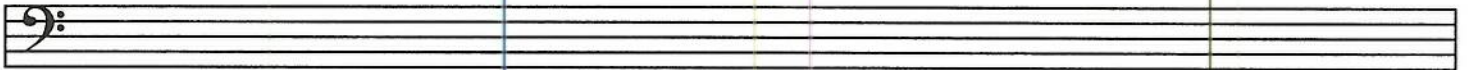
1. Write the key signature for each of the following keys in both clefs. (8 points)



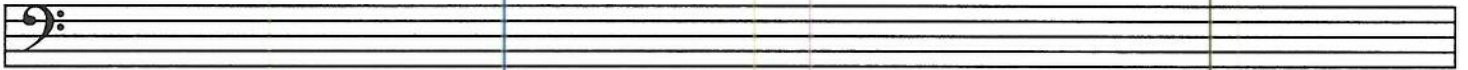
E Major    c minor    e minor    B Major    F Major    d minor    A $\flat$  Major    f $\sharp$  minor

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

g minor, natural form, descending



E $\flat$  Major, ascending



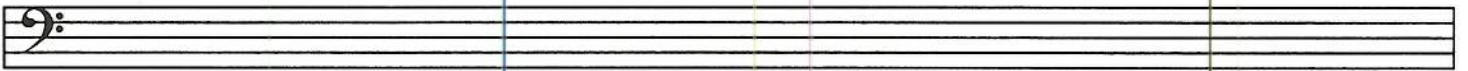
Whole tone on B, ascending



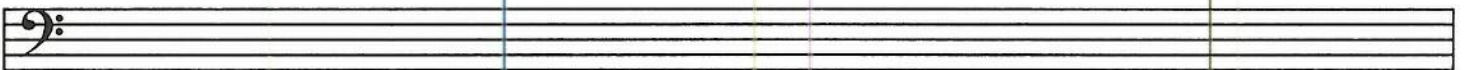
e $\flat$  minor, harmonic form, ascending



Chromatic on D, descending



C $\sharp$  Major, descending



b $\flat$  minor, melodic form, ascending and descending (Use the first measure for the ascending scale, and the second measure for the descending scale.)



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

A musical staff in G minor (one flat) containing eight notes. Below each note is an interval label: d6, d3, P5, P8, m3, A4, M7, and A2.

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

A musical staff in bass clef with six empty spaces for triads. Below each space is a label:  $e^b \text{ min. } \frac{5}{3}$ ,  $C^\# \text{ Maj. } \frac{6}{4}$ ,  $g \text{ dim. } \frac{6}{3}$ ,  $b^b \text{ min. } \frac{6}{4}$ ,  $D^b \text{ Maj. } \frac{5}{3}$ , and  $A \text{ Aug. } \frac{6}{3}$ .

5. Write each of the following chords. Determine whether to use the Major or minor key by the quality of the Roman numeral, except where indicated. (5 points)

A musical staff in bass clef with five empty spaces for chords. Below each space is a label:  $ii^6$ ,  $iv \frac{6}{4}$ ,  $\overset{4}{\underset{2}{V}}$  (minor key),  $iii \frac{6}{3}$ , and  $vii^\circ$  (Major key).

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

A musical staff in treble clef with six empty spaces for seventh chords. Below each space is a label:  $f \text{ min. } \frac{4}{3}$ ,  $C^\# \text{ Maj. } \frac{4}{2}$ ,  $G \frac{4}{3}$ ,  $A^\circ 7$ ,  $E^b 7$ , and  $b^b \text{ min. } \frac{6}{5}$ .

7. Using the **Major** key indicated at the beginning of the example, label each of the following chords with Roman numerals and figured bass. For Major chords, add lines above and below the Roman numerals, such as  $\overset{4}{\underset{2}{V}}$ . (8 points)

A musical staff in treble clef with four empty spaces for chords. Below the staff is a note:  $( \quad / \quad )$  means the same as  $\quad$  of  $( \quad )$ .

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

A musical staff in bass clef with notes: G, A, B $\flat$ , C, D, E, F.

- Phrygian
- Dorian
- Locrian

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

A musical staff in treble clef with notes: G, A, B, C, D, E, F.

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

- a. *gigue*                     Irish origin, compound duple meter, usually quick  
                                   German origin, simple binary form, usually in  $\frac{4}{4}$  time
- b. *bouree*                     Spanish origin, triple meter, slow, dignified  
                                   French origin, duple meter, begins on an upbeat
- c. *sarabande*                 French origin, simple triple meter, moderate tempo  
                                   Spanish origin, triple meter, slow, dignified
- d. *polonaise*                 Polish origin, triple meter, moderate tempo  
                                   Irish origin, compound duple meter, usually quick

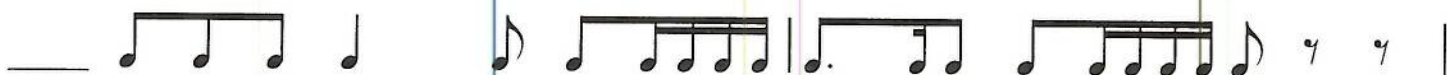
10. Transpose this example to the key of B $\flat$  Major. (1 point)





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



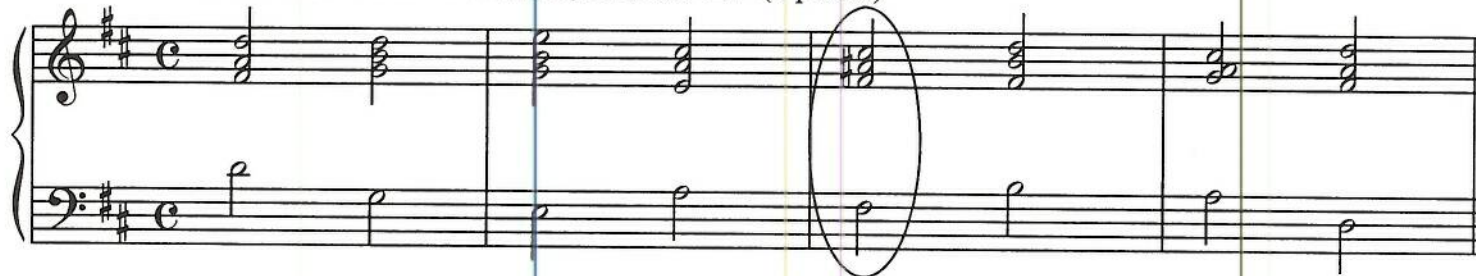
12. Determine the time signature of the following example. (1 point)



13. Check the name for each of the following rhythmic devices. (2 points)

- a.   syncopation  
                                   ostinato  
                                   hemiola
- b.   repetition  
                                   hemiola  
                                   syncopation

14. Write Roman numerals and figured bass under the chords for this example. For Major chords, add lines above and below the Roman numeral, such as  $\text{V}$ . (8 points)

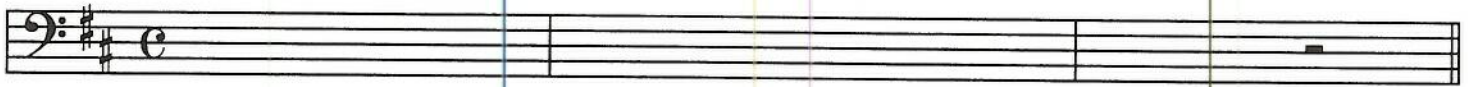


\_\_\_\_\_

15. Check the term for the circled chord in question 14. (1 point)     Secondary dominant     Pivot chord

16. Does the example in question 14 modulate? (1 point)     Yes     No

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



i          iv<sup>6</sup><sub>4</sub>          ii<sup>o</sup>          V<sup>6</sup><sub>5</sub>          i

18. Select the correct definition for each of the following terms from the provided list. Not all the definitions on the list will be used. (10 points)

**List of Definitions**

- \_\_\_\_\_ *sotto voce*
- \_\_\_\_\_ *pesante*
- \_\_\_\_\_ *rubato*
- \_\_\_\_\_ *allargando*
- \_\_\_\_\_ *piu mosso*
- \_\_\_\_\_ *toccata*
- \_\_\_\_\_ *m.d.*
- \_\_\_\_\_ *smorzando*
- \_\_\_\_\_ *ritenuto*
- \_\_\_\_\_ polyphonic texture

- a. broadening
- b. without
- c. use right hand
- d. two or more independent voices
- e. a virtuosic composition with elaborate passage work
- f. dying away
- g. heavily
- h. somewhat free tempo or rhythm
- i. less motion
- j. subdued, in an undertone
- k. use left hand
- l. melody with accompaniment
- m. more motion
- n. immediately slower

19. Check the historical period in which each of the following characteristics was common. (4 points)

- a. Sonata form developed    \_\_\_ Baroque    \_\_\_ Classical    \_\_\_ Romantic    \_\_\_ Contemporary
- b. Limited expression marks    \_\_\_ Baroque    \_\_\_ Classical    \_\_\_ Romantic    \_\_\_ Contemporary
- c. Polytonality and bitonality    \_\_\_ Baroque    \_\_\_ Classical    \_\_\_ Romantic    \_\_\_ Contemporary
- d. Programme music    \_\_\_ Baroque    \_\_\_ Classical    \_\_\_ Romantic    \_\_\_ Contemporary

20. Check the historical period during which each of the following composers lived. (6 points)

- a. Brahms    \_\_\_ Baroque    \_\_\_ Classical    \_\_\_ Romantic    \_\_\_ Contemporary
- b. Corelli    \_\_\_ Baroque    \_\_\_ Classical    \_\_\_ Romantic    \_\_\_ Contemporary
- c. Haydn    \_\_\_ Baroque    \_\_\_ Classical    \_\_\_ Romantic    \_\_\_ Contemporary
- d. Copland    \_\_\_ Baroque    \_\_\_ Classical    \_\_\_ Romantic    \_\_\_ Contemporary
- e. Telemann    \_\_\_ Baroque    \_\_\_ Classical    \_\_\_ Romantic    \_\_\_ Contemporary
- f. Kuhlau    \_\_\_ Baroque    \_\_\_ Classical    \_\_\_ Romantic    \_\_\_ Contemporary

Andantino

Chopin: *Mazurka, Op. 41, No. 1*

Answer questions 21-27 about the music above. (14 points)

21. Give the English meaning of the tempo marking.
22. What type of articulation should be used to play this example?
23. What is the texture of this example?
24. What accidental appears in measure 2?
25. Name each circled chord with its Roman numeral and figured bass. Add lines above and below Roman numerals for Major chords, such as  $\text{V}$ .
26. Name each boxed interval with its quality and number. For Major and minor intervals, please write "M" or "m" clearly.
27. Which historical period does Chopin represent?

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

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

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

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

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

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**Allegro con spirito**

Answer questions 28-37 about the music above. (14 points)

Mozart: *Sonata*, K. 311

28. Give the English meaning of the tempo.
29. What is the key? Please write "Major" or "minor" instead of using "M" or "m."
30. Name the boxed scale in measure 1 with its name and type (please write out "Major" or "minor").
31. What is the name of the ornament in measure 3?
32. What compositional technique occurs in measures 3-4, indicated by the brackets?
33. Name each circled chord with its root, quality and figured bass. Please write out "Major" or "minor" instead of using "M" or "m."
34. What type of cadence ends the example? Give the name, not the Roman numerals.
35. In the correct order, name the three sections of Sonata form (also known as Sonata Allegro form).
36. Check the most likely tempo for the second movement.
37. Check the most likely tempo for the final movement.

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

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

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

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- \_\_\_\_\_ Andante con espressione
- \_\_\_\_\_ Allegro con fuoco
- \_\_\_\_\_ Vivace con moto
- 
- \_\_\_\_\_ Lento
- \_\_\_\_\_ Allegro
- \_\_\_\_\_ Adagio

## 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.  
 Courante \_\_\_\_ Sarabande \_\_\_\_
  
3. Recognition of a chord progression.  
 A. I IV V<sup>7</sup> I V<sup>7</sup>/V V  
    I ii<sup>6</sup> I<sup>6</sup><sub>4</sub> V<sup>7</sup> I \_\_\_\_  
 B. I IV V<sup>7</sup> I V<sup>7</sup>/V V  
    I IV V V<sup>7</sup> 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 \_\_\_\_