

Student's Name _____

Teacher # _____ Branch _____

KEYBOARD

ADV

Perfect Score: 150
Number Incorrect: _____
Final Score: _____

		Circle	
Passing	104	Yes	No
Convention Eligibility	120	Yes	No
Exemption	135	Yes	No

Certificate of Merit™

Musical Knowledge Examination

2009

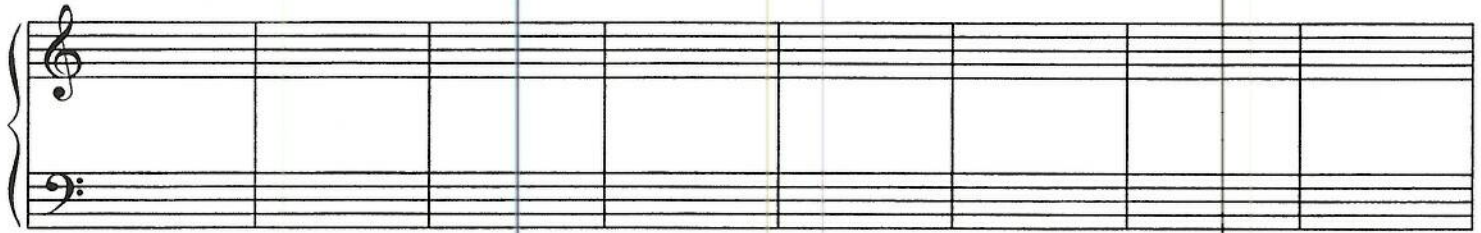


KEYBOARD ADVANCED LEVEL

Ear Training – Set B

Copyright © 2009 Music Teachers' Association of California

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



E Major D \flat Major f minor e \flat minor E \flat Major g \sharp minor F \sharp Major c \sharp minor

2. Write the term that describes each of the following key relationships. (3 points)

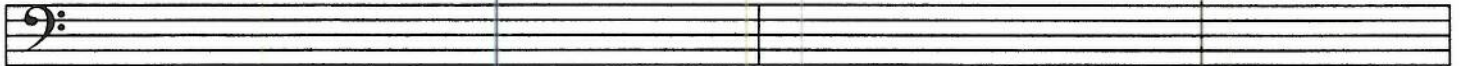
a. C \sharp Major and c \sharp minor _____

b. E \flat Major and c minor _____

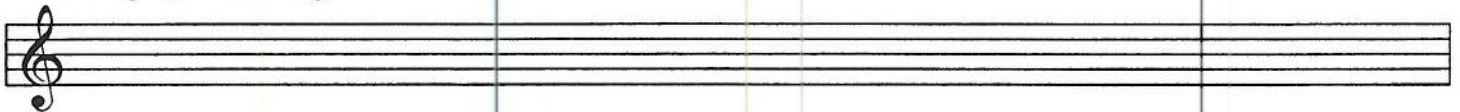
c. C \sharp Major and D \flat Major _____

3. Write each of the following scales, one octave. Do not use a key signature. Put accidentals before the notes. (5 points)

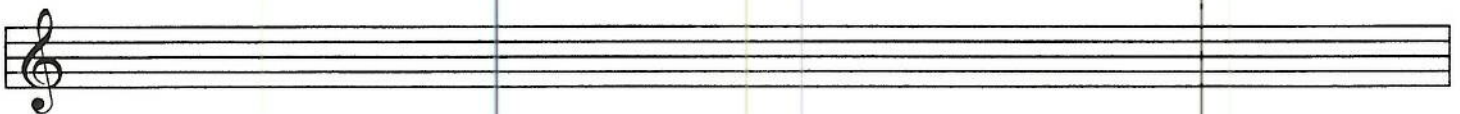
g minor, melodic form, ascending and descending (Use the first measure for the ascending scale, and the second measure for the descending scale.)



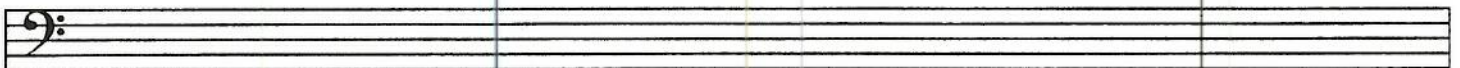
B Major, descending



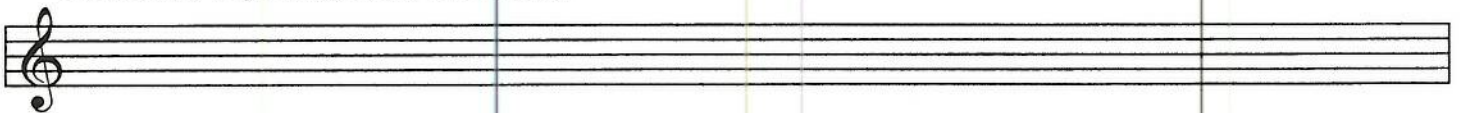
f \sharp minor, harmonic form, ascending



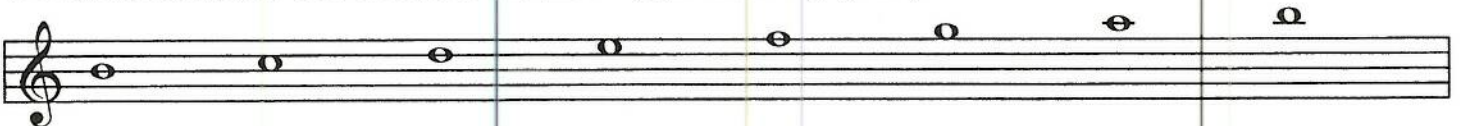
Whole Tone beginning on B, ascending



Chromatic, beginning on D, descending



4. Add the accidental that will make this the Phrygian mode. (1 point)



5. Name each of the following intervals. **Observe each key signature.** (8 points)

A musical staff in bass clef with a key signature of two sharps (F# and C#). It contains eight measures, each with a pair of notes representing an interval. The intervals are: A2, d5, P4, d7, m6, M3, d8, and A6.

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

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains eight measures, each with a single note and an interval label below it. The labels are: A2, d5, P4, d7, m6, M3, d8, and A6.

7. Write the following seventh chords. (6 points)

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains six measures, each with a chord symbol below it. The symbols are: a min. $\frac{4}{3}$, c# \circ 7, b \flat $\frac{6}{5}$, Eb Maj. 2, f \circ $\frac{6}{5}$, and d min. $\frac{4}{2}$.

8. Write the following Dominant Seventh chords **in these keys**. Whether to use the Major key or minor key is indicated under the Roman numeral for each example. (6 points)

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains six measures, each with a Roman numeral and a key indicator below it. The symbols are: V^4_3 (Major key), V^7 (minor key), V^6_5 (Major key), V^2 (Major key), V^4_3 (Major key), and V^6_5 (minor key).

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

A musical staff in bass clef with a key signature of two sharps (F# and C#). It contains five measures, each with a Roman numeral below it. The symbols are: ii \circ , v $\frac{6}{5}$, iv $\frac{6}{4}$, iii, and I $\frac{6}{5}$.

10. Write each of the following chords, using the **Major key** for each example. (6 points)

A musical staff in bass clef with a key signature of two sharps (F# and C#). It contains six measures, each with a Roman numeral below it. The symbols are: V^7/iii (V^7 of iii), iii, V^6/V , V, V/ii , and ii.

11. Write counts under the notes for each measure of the following example. (4 points)

A musical staff in 7/4 time signature. It contains two measures of music. The first measure has a triplet of eighth notes, followed by a quarter note, a dotted quarter note, and a half note. The second measure has a triplet of eighth notes, followed by a quarter note, a dotted quarter note, and a half note. There are also some rests and a final double bar line.

12. Select the correct term from the list in the right-hand column for each of the following definitions or musical examples. Not all terms in the column will be used. (8 points)

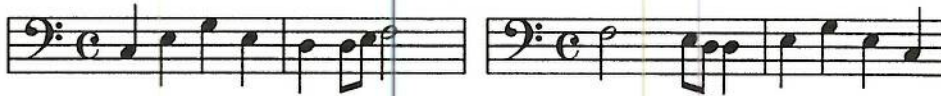
Terms

a. _____ The use of three or more keys at the same time

Serialism

b. _____ (Compare the first two measures with the second two measures.)

Suspension



Anticipation

Passing Tone

Retrograde

c. _____ (Compare the first two measures with the second two measures.)

Melodic Inversion



Rondo Form

Theme and Variations

d. _____ Musical form that is multi-sectional with a recurring theme that returns between contrasting sections, such as A B A C A B A

Bitonality

Atonality

Polytonality

e. _____ A style of musical composition in which a tonal center or key is avoided

Augmentation

f. _____

g. _____

h. _____

13. Write the name, not the Roman numerals, of each of the following cadences. (4 points)

14. 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 _____

15. Circle the pivot chord in question 14. (Circle the notes or the Roman numeral.) (1 point)

16. What term is used for the key change in question 14? (1 point) _____

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

18. Check the historical period that applies to each of the following statements. (10 points)

- | | |
|--|---------------------------------------|
| a. Sonata Form introduced | <input type="checkbox"/> Classical |
| | <input type="checkbox"/> Baroque |
| b. Harpsichord, clavichord, and organ most common keyboard instruments | <input type="checkbox"/> Baroque |
| | <input type="checkbox"/> Romantic |
| c. Haydn lived | <input type="checkbox"/> Contemporary |
| | <input type="checkbox"/> Classical |
| d. Shostakovich lived | <input type="checkbox"/> Contemporary |
| | <input type="checkbox"/> Baroque |
| e. Atonality introduced | <input type="checkbox"/> Romantic |
| | <input type="checkbox"/> Contemporary |
| f. Lyric melodies with descriptive titles became common | <input type="checkbox"/> Classical |
| | <input type="checkbox"/> Romantic |
| g. Telemann lived | <input type="checkbox"/> Baroque |
| | <input type="checkbox"/> Classical |
| h. Polyphonic texture often used | <input type="checkbox"/> Classical |
| | <input type="checkbox"/> Baroque |
| i. Alberti bass introduced | <input type="checkbox"/> Contemporary |
| | <input type="checkbox"/> Classical |
| j. Vivaldi lived | <input type="checkbox"/> Baroque |
| | <input type="checkbox"/> Romantic |

Presto con fuoco

8va

ff

fz

Red.

Red.

a.

b.

1 2 3 4 5 6 7 8

9

10

11

12

13

14

15

16

Answer questions 19-25 about the music on pages 6-7, from a Scherzo by Chopin. (14 points)

19. What is the key?

20. Define the tempo. (Give the English meaning.)


21. How many beats will the chord in measures 1-4 receive?


22. Give the English definition for each of the following dynamic symbols used in the music.

a. *ff* _____

b. *fz* _____

c. *p* _____

d.  _____

23. Which pedal does  indicate?

_____ Damper

_____ *Una corda*

_____ *Tre corde*

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

a. _____

b. _____

c. _____

d. _____

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

1. _____

2. _____

1 2

Musical notation for measures 1 and 2. The key signature is three sharps (F#, C#, G#) and the time signature is 12/16. Measure 1 features a whole rest in the treble clef and an eighth-note accompaniment in the bass clef. Measure 2 features a quarter rest in the treble clef and continues the eighth-note accompaniment in the bass clef.

3 4

Musical notation for measures 3 and 4. Both measures feature eighth-note accompaniment in both the treble and bass clefs. Measure 3 includes a cross symbol (x) above the first eighth note in the treble clef. Measure 4 includes a cross symbol (x) above the eighth note in the bass clef.

5 6

Musical notation for measures 5 and 6. Both measures feature eighth-note accompaniment in both the treble and bass clefs. Measure 5 includes a slur over the eighth notes in the bass clef. Measure 6 includes a slur over the eighth notes in the bass clef.

7 8

Musical notation for measures 7 and 8. Measure 7 features eighth-note accompaniment in both the treble and bass clefs. Measure 8 features a half-note chord in the treble clef and eighth-note accompaniment in the bass clef.

Answer questions 26-33 about the music on page 8, from a fugue by J.S. Bach. (8 points)

26. In what key does this example begin?

27. What term describes this melody, used in measures 1-2?

- _____ *stretto*
- _____ episode
- _____ subject
- _____ countersubject



28. On which scale degree does the answer begin?

29. On which scale degree does the third voice begin?

30. What term is used for the following example, which occurs in the bass clef, measures 3-5?



31. What term is used for the first section of the fugue, in which all the voices are heard?

- _____ episode
- _____ exposition
- _____ variation
- _____ anticipation

32. What term describes a section of the fugue in which motivic material from the melodies of the fugue are used in combination with sequence, modulation, diminution, and other compositional devices?

- _____ episode
- _____ exposition
- _____ variation
- _____ anticipation

33. Which historical period does J.S. Bach represent?

Allegro vivace

The musical score is written for piano in G major and 2/4 time. It consists of 26 measures, divided into five systems of five measures each. The first measure (1) is marked *p*. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes eighth and sixteenth notes, rests, and chords. There are several annotations: 'a.' and 'b.' are circled in measures 8 and 9; 'c.' is circled in measure 10; 'd.' is circled in measure 11; 'e.' and 'f.' are circled in measures 21 and 22; 'g.' is circled in measure 23; and 'h.' and 'i.' are circled in measures 24 and 25. The page number '10' is located at the bottom left, and 'Level Advanced 2009' is at the bottom center.

Answer questions 34-43 about the music on page 10, from a Sonata by Beethoven. (21 points)

34. Define the tempo. (Give the English meaning.)

35. In what key does this example begin?

36. To what key does the music change in measures 12-18?

37. Name chords **a** through **d** with their Roman numerals and figured bass.

a. _____

b. _____

c. _____

d. _____

38. Name chords **e** through **i** with their roots, qualities, and figured bass.

e. _____

f. _____

g. _____

h. _____

i. _____

39. Write counts under the notes for this rhythmic motive, which is used in measures 3-5. (3 points)



40. In the correct order, name the three sections of Sonata Allegro form (also known as Sonata form).

41. Check the most likely tempo for the second movement.

_____ Presto
_____ Allegro con moto
_____ Adagio grazioso

42. Check the most likely tempo for the third movement.

_____ Allegretto
_____ Adagio
_____ Largo

43. Check the most likely form for the third movement.

_____ Sonata Form
_____ Rondo Form
_____ Prelude and Fugue

EAR TRAINING EVALUATION

This is your **Advanced Level** ear training evaluation. Listen to each question and its musical example. Mark your answer. Each example will be played two times. (13 points)

1. Recognition of minor or atonality in a phrase.

minor _____

atonal _____

2. Recognition of intervals.

Ex. 1 minor 2nd _____

Augmented 2nd _____

Ex. 2 Augmented 2nd _____

diminished 4th _____

Ex. 3 diminished 5th _____

Augmented 3rd _____

3. Recognition of seventh chords.

Ex. 1 half-diminished _____

diminished _____

Ex. 2 Dominant _____

minor _____

4. Recognition of a chord progression.

A. I IV vii^o6 iii vi ii V⁷ vi _____

B. I ii vii^o iii vi IV V⁷ I _____

5. Recognition of natural, harmonic, or melodic minor and whole tone scales.

Ex. 1 natural _____ harmonic _____ melodic _____ whole tone _____

Ex. 2 natural _____ harmonic _____ melodic _____ whole tone _____

Ex. 3 natural _____ harmonic _____ melodic _____ whole tone _____

6. Recognition of a cadence.

Authentic _____

Half _____

7. Recognition of texture.

Homophonic _____

Polyphonic _____

8. Recognition of meter.

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

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