

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

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

KEYBOARD

ADV

Perfect Score: 149

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

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

Circle

Passing: 104 Y / N

Convention Eligibility: 119 Y / N

Exemption: 134 Y / N

# CERTIFICATE OF MERIT™

MUSICAL KNOWLEDGE EXAM

# 2010

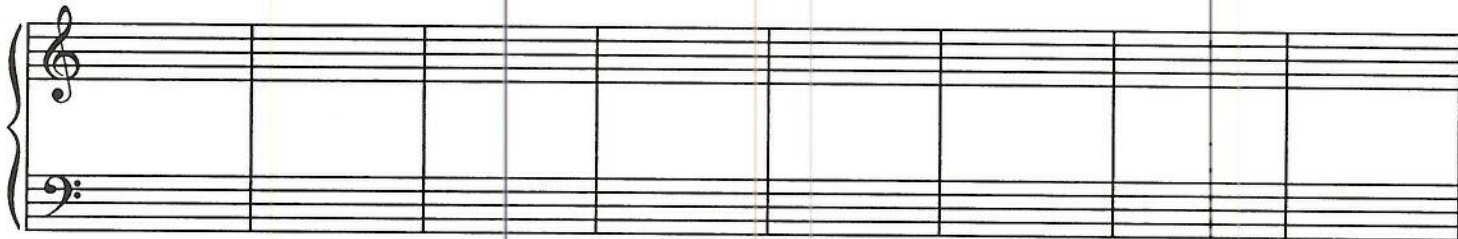


KEYBOARD ADVANCED LEVEL

EAR TRAINING - SET B

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



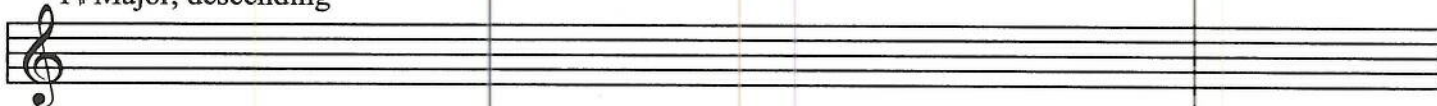
g minor    C $\flat$  Major    e minor    c minor    C $\sharp$  Major    a $\flat$  minor    B $\flat$  Major    A Major

2. Answer each of the following questions. (3 points)

- a. What is the relative minor of B Major? \_\_\_\_\_
- b. What is the enharmonic of g $\sharp$  minor? \_\_\_\_\_
- c. What is the parallel minor of E $\flat$  Major? \_\_\_\_\_

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

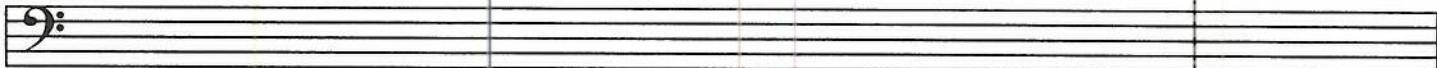
F $\sharp$  Major, descending



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



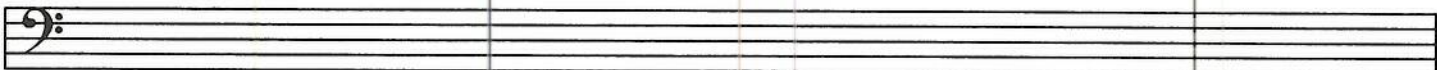
g $\sharp$  minor, harmonic form, ascending



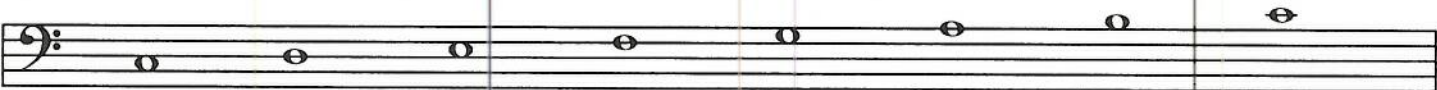
Whole Tone beginning on F, ascending



Chromatic, beginning on G, ascending



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







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. (9 points)

a. \_\_\_\_\_ (Compare the first two measures with the second two measures.)



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

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

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

e. \_\_\_\_\_ Harmony based on combinations of the interval of a 3rd

f. \_\_\_\_\_

g. \_\_\_\_\_ The use of two different keys or tonalities at the same time

h. \_\_\_\_\_ A musical form consisting of a theme followed by a series of different versions of the same theme

i. \_\_\_\_\_

Terms

- stretto*
- diminution
- quartal harmony
- retrograde inversion
- appoggiatura*
- retrograde
- lower neighbor
- bitonality
- twelve-tone row
- theme and variations
- passing tone
- upper neighbor
- rondo form
- tertian harmony

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. To what key does the music modulate in question 14? (1 point) \_\_\_\_\_

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

18. Write the name of the historical period during which each characteristic was prevalent, or during which each composer lived. (10 points)

- a. \_\_\_\_\_ Homophonic texture predominates and cadence points are obvious
- b. \_\_\_\_\_ Chopin lived
- c. \_\_\_\_\_ Irregular and changing time signatures and more use of polyphonic texture
- d. \_\_\_\_\_ Use of colorful harmonies, more chromaticism, and lyrical melodies
- e. \_\_\_\_\_ Scarlatti lived
- f. \_\_\_\_\_ Dello Joio lived
- g. \_\_\_\_\_ Diabelli lived
- h. \_\_\_\_\_ Corelli lived
- i. \_\_\_\_\_ Use of ornamentation and limited use of dynamic and expression marks written by the composer
- j. \_\_\_\_\_ A return to use of older forms such as Sonata and Suite

Andante moderato

The musical score is written for piano on a grand staff (treble and bass clefs). It begins with the tempo marking "Andante moderato". The score is divided into four sections, each marked with a number in a box: 1, 2, 3, and 4. Section 1 is a melodic line in the right hand with a simple accompaniment in the left hand. Section 2 features a more complex texture with overlapping lines in both hands. Section 3 is marked with the instruction "poco a poco rit." and shows a gradual slowing down of the music. Section 4 concludes the piece with a final melodic flourish in the right hand and a sustained chord in the left hand.



Brahms: *Intermezzo, Op. 117, No. 1*

Answer questions 19-28 about the music on pages 6-7. (14 points)

19. What is the key at the beginning of the example?
20. What is the key in measures 9-10?
21. What is the relationship of these two keys?
22. Give the English meaning for the tempo in measures 1-8.
23. Give the English meaning for the tempo in measures 9-10.
24. Give the English meaning for *poco a poco rit.*, used in measure 3.
25. Give the English meaning for *rit. molto*, used in measure 7.
26. Give the English meaning for *sempre molto espressivo*, used in measure 9.
27. Look at measure 1. Compare the rhythm in the treble clef with the rhythm in the bass clef. Which of these terms best describes this?
28. Name each boxed chord with its root, quality, and figured bass.

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- \_\_\_\_\_ hemiola
- \_\_\_\_\_ syncopation
- \_\_\_\_\_ augmentation

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

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

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

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

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

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

J.S. Bach: *Fugue, WTC II, BWV 881*



Answer questions 29-36 about the fugue excerpt on page 8. (8 points)

29. In what key does this example begin?

\_\_\_\_\_

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

\_\_\_\_\_



# Excerpt 1

Allegro

1 2 3 4 5 6 7

a. b. c. d. e.

# Excerpt 2

1 2 3 4 5 6 7 8

1. 2. 3. 4. 5. 6. 6.

9 10 11 12

13 14 15 16

Beethoven: Sonata, Op. 28

Answer questions 37-40 about Excerpt 1 on page 10. (20 points)

- 37. Give the English meaning of the tempo.
- 38. What is the key?
- 39. Check the name for the boxed nonharmonic tone in measure 6.
- 40. Name circled chords a - e with their Roman numerals and figured bass.

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anticipation  
 suspension  
 passing tone

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

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

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

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

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

Answer questions 41-45 about Excerpt 2 on page 10.

- 41. Name circled chords 1-6 with their roots, qualities, and figured bass.
- 42. What compositional technique is used in measures 9-16 (identified by the brackets)?
- 43. In the correct order, name the three sections of Sonata form (also known as Sonata Allegro form).
- 44. Check the most likely tempo for the second movement.
- 45. Check the most likely form for the last movement.

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

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

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

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

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

6. \_\_\_\_\_

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Presto  
 Andante  
 Allegro

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<sup>o</sup>6 iii vi ii V<sup>7</sup> vi \_\_\_\_\_

B. I ii vii<sup>o</sup> iii vi IV V<sup>7</sup> 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 \_\_\_\_\_