

Student's Name _____

Teacher # _____ Branch _____

PIANO

ADV

Perfect Score: 150

Number Incorrect: _____

Final Score: _____

Grader's Initials: _____

Circle

Passing: 105 Pass / RAL

Convention Eligibility: 120 Yes / No

Exemption: 135 Yes / No

CERTIFICATE OF MERIT™

MUSICAL KNOWLEDGE EXAM

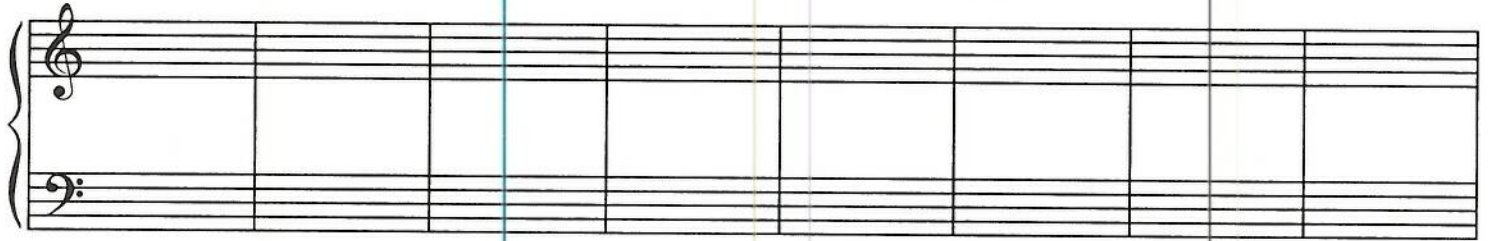
2011



PIANO ADVANCED LEVEL

EAR TRAINING - SET C

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



A \flat Major b minor G \flat Major C \sharp Major f \sharp minor d minor B Major b \flat minor

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

a. G Major and e minor _____

b. F Major and f minor _____

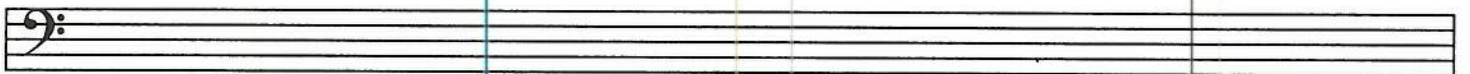
c. F \sharp Major and G \flat Major _____

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

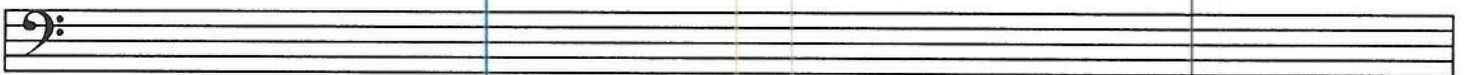
c minor, melodic form, ascending and descending (Use the first measure for the ascending scale and the second measure for the descending scale.)



e \flat minor, natural form, descending



Whole tone beginning on D, descending



Chromatic beginning on E, ascending



D \flat Major, ascending



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



5. Name each of the following intervals. For Major or minor intervals, please write "M" or "m" clearly.

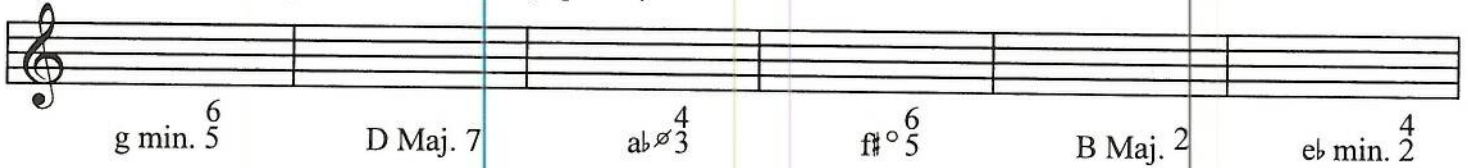
Observe each key signature. (8 points)



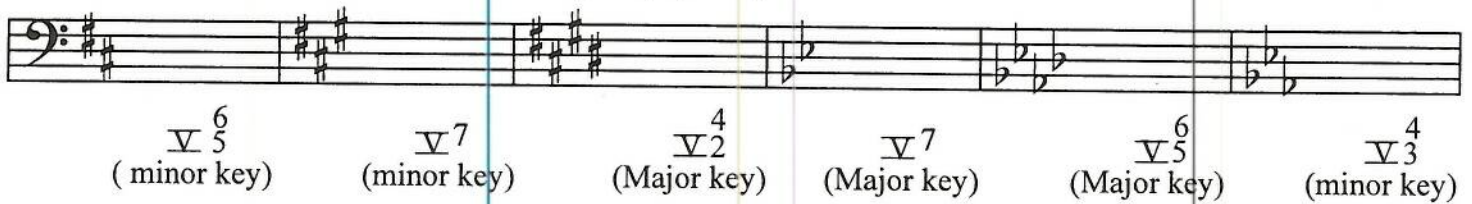
6. Write a note above each given note to complete the following intervals. Observe the key signature. (8 points)



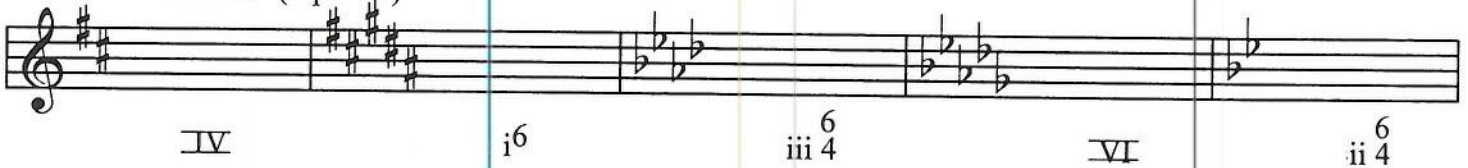
7. Write the following seventh chords. (6 points)



8. Write the following Dominant Seventh chords in these keys. Use the Major key or minor key as indicated under the Roman numeral for each example. (6 points)



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)



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

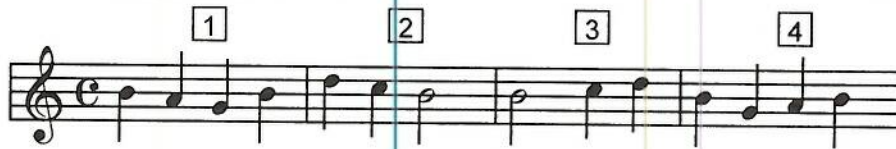


11. Determine the time signature of the following rhythmic pattern. (1 point)

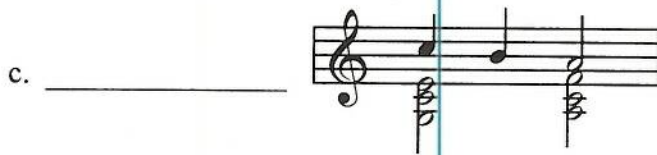


12. Select and write the correct term from the list in the right-hand column for each of the following definitions or musical examples. Not all terms in the column will be used. (11 points)

a. _____ (Compare measures 1 and 2 with measures 3 and 4.)



b. _____ Varying a musical theme so its parts come closer together, usually used at the closing section of a composition, the overlapping of themes, or moving from one movement to another without pausing.



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

f. _____ Harmony based on combinations of the interval of a 3rd

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

h. _____ ABACABA

i. _____ Melody with accompaniment

j. _____ Music based on a particular succession of pitches, rhythms, or dynamics that are repeated over and over to provide the underlying structure of the composition.

k. _____ Order of notes is reversed and direction of each interval is turned upside down

Terms

- homophonic texture
- passing tone
- bitonality
- atonality
- polyphonic
- retrograde inversion
- melodic inversion
- quartal harmony
- rondo
- suspension
- theme and variations
- stretto*
- tertian harmony
- anticipation
- serialism
- retrograde

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

(Major key)

(minor key)

(Major key)

(minor key)

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

15. Does the music in question 14 modulate? (1 point) Yes No

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

17. Add the two missing barlines to the following example. (2 points)

18. Write the name of the historical period with which each musical style or composer is most frequently associated. (10 points)

- a. _____ Lyric melodies
- b. _____ Kuhlau
- c. _____ Dance Suite
- d. _____ Rameau
- e. _____ Prokofiev
- f. _____ Sonata form
- g. _____ Schubert
- h. _____ Bitonality
- i. _____ Terraced dynamics
- h. _____ Alberti bass

The musical score consists of two systems of piano music in 2/4 time. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Each measure is circled and labeled with a letter: a, b, c, d in the first system, and e, f in the second system. The music features a mix of eighth and sixteenth notes, often beamed together. Measure 1 starts with a piano (*pp*) dynamic. Measures 5 and 6 show a change in dynamics to a fortissimo (*f*) level. The score includes various musical notations such as slurs, accents, and phrasing marks.

Schumann: *Arabeske, Op. 18*

Answer questions 19-25 about the music on pages 6-7. (14 points)

19. What is the key? Please write "Major" or "minor" instead of using "M" or "m."
20. What is the English meaning of the dynamic mark at the beginning of the example?
21. What two types of articulation should be used when performing this example? (2 points)
22. What compositional technique occurs in measures 1-8, indicated by the brackets?
23. Name each circled chord with its Roman numeral and figured bass. For Major chords, add lines above and below the Roman numeral, such as $\overline{\text{V}}$.

24. What type of cadence ends the example?

25. Which historical period does Schumann represent?

1 2 3

4 5 6

7 8 9

10 11 12

13 14 15

Answer questions 26-33 about the fugue excerpt on page 8. (8 points)

26. In what key does this example begin? Please write "Major" or "minor" instead of using "M" or "m."

27. What term describes this melody, used in measures 1-4?



- _____ countersubject
- _____ exposition
- _____ subject
- _____ episode

28. What term is used for the melody in question 27 when it is transposed in measure 5?

- _____ subject
- _____ answer
- _____ countersubject
- _____ *stretto*

29. What term is used for this melody that first appears in measure 5?



- _____ tonal answer
- _____ real answer
- _____ countersubject
- _____ theme

30. How many voices are in this fugue?

- _____ 1
- _____ 2
- _____ 3
- _____ 4

31. This example is from the first section of the fugue, in which all the voices are introduced. What is the name for this section?

- _____ counterpoint
- _____ *stretto*
- _____ episode
- _____ exposition

32. What rhythmic term is used for the circled notes in measure 8?

- _____ hemiola
- _____ dotted rhythm
- _____ syncopation
- _____ diminution

33. Which of these composers is from the same historical period as J.S. Bach?

- _____ Vivaldi
- _____ Grieg
- _____ Britten
- _____ Czerny

Allegro

a. 1 b. 2 c. 3 4

d. 5 e. 6 f. 7 8

g. 9 10 11 h. 12

Mozart:: Sonata, K. 283

Answer questions 34-45 about music above. (21 points)

34. Write the English meaning of the tempo.
35. What is the key? Please write "Major" or "minor" instead of using "M" or "m."
36. When using numbers for counting, how will the first incomplete measure be counted?
37. What is the name of the boxed nonharmonic tone in measure 10?

_____ 1 _____ 2 _____ 3

_____ upper neighbor
 _____ appoggiatura
 _____ passing tone
 _____ anticipation

38. How many beats will the tied note in measure 11 receive?

- 3/4 beat
- 1 1/4 beats
- 1 1/2 beats

39. Does this example use Alberti bass?

Yes No

40. Name each circled chord with its root and quality. No figured bass is necessary. Please write "Major" or "minor" instead of using "M" or "m."

- a. _____
- b. _____
- c. _____
- d. _____
- e. _____
- f. _____
- g. _____
- h. _____

41. This example is from the first movement of the sonata. In the correct order, name the three sections of Sonata form (also known as Sonata Allegro form).

42. When this opening section reoccurs in the third section of the movement, what term is used for the two melodies that will reappear?

- Tune 1 & Tune 2
- Theme 1 & Theme 2
- Motive 1 & Motive 2

43. In what key would you expect the second melody to appear in the third section of the movement?

- Subdominant
- Submediant
- Tonic

44. What tempo would be most likely for the second movement?

- Presto
- Allegro
- Andante

45. What tempo would be most likely for the third movement?

- Presto
- Lento
- Adagio

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 minor 7th _____ Augmented 5th _____

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 V i III V (V) VI ii V⁷ i₄⁶ V i _____

B. i V i III III⁺ (III⁺) VI iv V⁷ i₄⁶ V 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 _____