

Points

Points

12. Terms

11

- retrograde
- stretto*
- passing tone
- quartal harmony
- atonality
- tertian harmony
- bitonality
- rondo
- homophonic texture
- serialism
- retrograde inversion

13. Cadences

4

Half, Authentic, Plagal, Deceptive

14. Chord Progression

Lines are required on 8

Major Roman numerals. Figured bass symbol

5

3 is optional on all chords (except V7).

I IV ii V V/vi vi V7 I
(V of vi)

15. No

1

16. secondary dominant

1

17. Rhythm - adding barlines

2

18. History

10

- Romantic
- Classical
- Baroque
- Baroque
- Contemporary
- Classical
- Romantic
- Contemporary
- Baroque
- Classical

Musical Example by Schumann

14

- C Major
- very soft
- Legato (Staccato)
Staccato (Legato)
- Sequence
- (Lines are required on Roman numerals for Major chords. Accept V of ____ for secondary dominants.)
 - V ⁴/₃
 - I (I ⁵/₃)
 - V ⁴/₂/ii (V ²/_{ii})
 - ii ⁶/₃ (ii⁶)
 - V ⁴/₂/V (V ²/_V)
 - V ⁶/₅
 - IV (IV ⁵/₃)
- Authentic
- Romantic

ANSWER KEY

Please read *Guidelines for Grading Theory Tests*

LEVEL ADVANCED

Total Points = 150

CERTIFICATE OF MERIT

2011

Points

Points

1. Key Signatures* 8

A \flat M Bm G \flat M C \sharp M F \sharp m dm BM B \flat m

2. Key Relationships 3

- a. relative (relative Major and minor)
- b. parallel (parallel Major and minor)
- c. enharmonic (enharmonic keys)

3. Scales 5

c minor, melodic form, ascending and descending
(Top C may be in second measure or repeated;
naturals are optional)

e \flat minor, natural form, descending

Whole tone beginning on D, descending

or

Chromatic beginning on E, ascending

D \flat Major, ascending

4. Lydian Mode 1

5. Intervals - Naming 8

m6, M3, d7, m2, A7, d5, P4, d8

6. Intervals - Writing (Give credit if student rewrites sharps or flats that occur in the key signature.) 8

m2 m7 P5 M6 m3 P8 A4 d5

7. Seventh Chords 6

g m 5 D M 7 a \flat 3 f \sharp 5 B M 2 e \flat m 2

8. Dominant Seventh Chords (chords may be written with 5th omitted, except for 4/3 position) 6

V⁶₅ V⁶₇ V⁴₂

V⁶₇ V⁶₅ V⁴₃

9. Writing Chords 5

IV i⁶ iii⁶₄ VI ii⁶₄

10. Writing Secondary Dominants 6

V⁶_{5/V} V V⁶_{3/iii} iii V⁶_{6/ii} ii

11. Rhythm - Time Signature 1

9
8

* When students are asked to write out "Major" or "minor," do not deduct points if they write "M" or "m" legibly, or use abbreviations "Maj.," "maj.," "Min." or "min."

Musical Example by Bach

8

26. e minor
27. subject
28. answer
29. countersubject
30. 3
31. exposition
32. syncopation
33. Vivaldi

Musical Example by Mozart

21

34. Cheerfully, merrily, fast, quick
35. G Major
36. 3
37. appoggiatura
38. 1 1/4 beats
39. No
40. (Figured bass is not required, but must be correct if included.)
 - a. G Major ⁵(3)
 - b. D Dominant 7 ⁴(3)
 - c. D Major ⁶(3)
 - d. a minor ⁵(3)
 - e. E Dominant 7 ⁴(3)
 - f. E Dominant 7 ⁶(5)
 - g. F Major ⁶(3)
 - h. G Major ⁶(3)
41. Exposition
Development
Recapitulation
42. Theme 1 & 2
43. Tonic
44. Andante
45. Presto

Ear Training

13

1. Atonal
2. Ex. 1: Augmented 2nd
Ex. 2: minor 7th
Ex. 3: Augmented 3rd
3. Ex. 1: half-diminished
Ex. 2: minor
4. B
5. Ex. 1: whole tone
Ex. 2: melodic
Ex. 3: natural
6. Authentic
7. Polyphonic
8. ³4 time

