

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

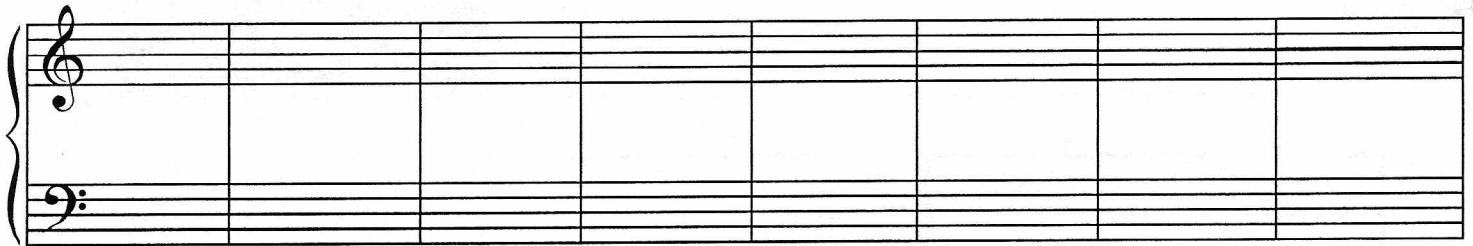
# 2011



## PIANO LEVEL NINE

### EAR TRAINING - SET C

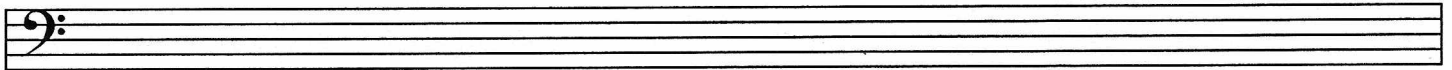
1. Write the key signature for each of the following keys in both clefs. (8 points)



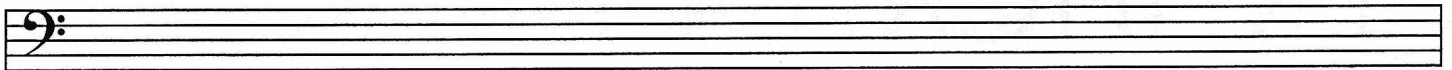
E Major    c minor    e minor    B Major    F Major    d minor    A $\flat$  Major    f $\sharp$  minor

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

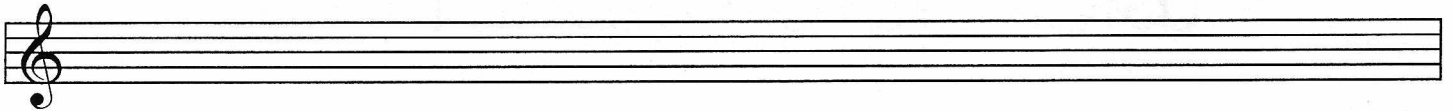
g minor, natural form, descending



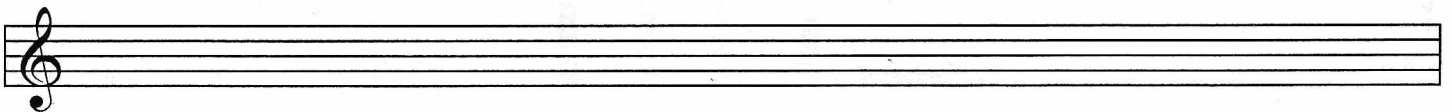
E $\flat$  Major, ascending



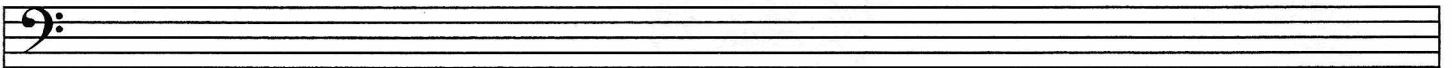
Whole tone on B, ascending



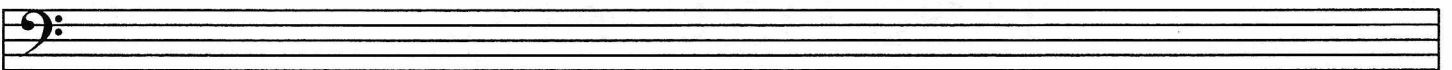
e $\flat$  minor, harmonic form, ascending



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) with the following notes and interval labels below them:  $d^6$ ,  $d^3$ , P5, P8, m3, A4, M7, A2.

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

A musical staff in bass clef with the following triad labels below it:  $e^b \text{ min. } \frac{5}{3}$ ,  $C^\# \text{ Maj. } \frac{6}{4}$ ,  $g \text{ dim. } \frac{6}{3}$ ,  $b^b \text{ min. } \frac{6}{4}$ ,  $D^b \text{ Maj. } \frac{5}{3}$ ,  $A \text{ Aug. } \frac{6}{3}$ .

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 the following Roman numeral labels below it:  $ii^6$ ,  $iv \frac{6}{4}$ ,  $\underline{V} \frac{4}{2}$  (minor key),  $iii \frac{6}{3}$ ,  $vii^{\circ}$  (Major key).

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

A musical staff in treble clef with the following seventh chord labels below it:  $f \text{ min. } \frac{4}{3}$ ,  $C^\# \text{ Maj. } \frac{4}{2}$ ,  $G \frac{4}{3}$ ,  $A^{\circ} 7$ ,  $E^b \emptyset 7$ ,  $b^b \text{ min. } \frac{6}{5}$ .

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  $\underline{V}$ . (8 points)

A musical staff in treble clef with several chords. Below the staff is a template for labeling:  $( \quad / \quad / \quad \text{means the same as } \quad \text{of } \quad )$ .

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

A musical staff in bass clef showing the 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 showing the 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. *bourée*                     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)

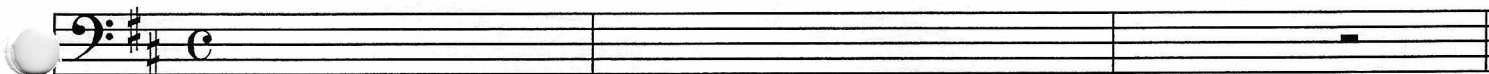
13. Check the name for each of the following rhythmic devices. (2 points)

- a.  $\text{C}$   syncopation  
                                       ostinato  
                                       hemiola
- b.  $\frac{6}{8}$   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                   $\overset{6}{iv4}$                    $ii^{\circ}$                    $\overset{6}{V5}$                   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**

- |                          |  |                                  |
|--------------------------|--|----------------------------------|
| _____ <i>sotto voce</i>  | a. broadening  | h. somewhat free tempo or rhythm |
| _____ <i>pesante</i>     | b. without   | i. less motion                   |
| _____ <i>rubato</i>      | c. use right hand                                      | j. subdued, in an undertone      |
| _____ <i>allargando</i>  | d. two or more independent voices                      | k. use left hand                 |
| _____ <i>piu mosso</i>   | e. a virtuosic composition with elaborate passage work | l. melody with accompaniment     |
| _____ <i>toccata</i>     | f. dying away  | m. more motion                   |
| _____ <i>m.d.</i>        | g. heavily   | n. immediately slower            |
| _____ <i>smorzando</i>   |  |                                  |
| _____ <i>ritenuto</i>    |  |                                  |
| _____ polyphonic texture |  |                                  |

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?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

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

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

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

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

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

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

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

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

\_\_\_\_\_

**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.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

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

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_  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 \_\_\_\_\_