

Student's Name _____

Teacher # _____ Branch _____

Piano

Level 9

Perfect Score: 140

Number Incorrect: _____

Final Score: _____

Grader's Initials: _____

Circle

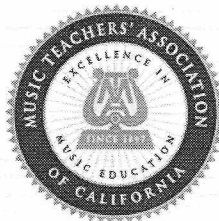
Passing: 98 Pass / RAL

Convention Eligibility: 112 Yes / No

Certificate of Merit™

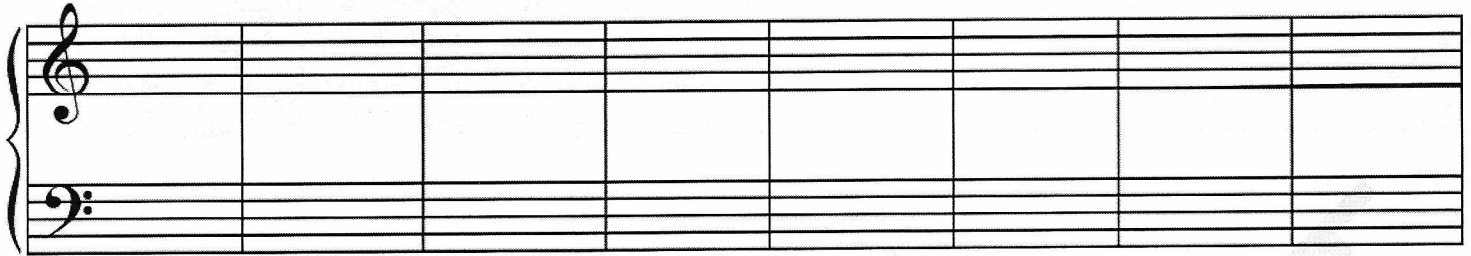
Musical Knowledge Exam

2013



Piano Level 9

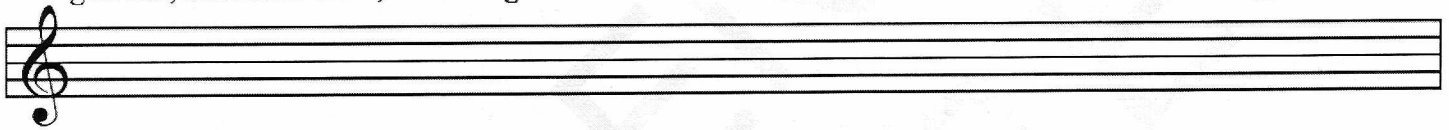
1. Write the key signature for each of the following keys in both clefs. (8 points)



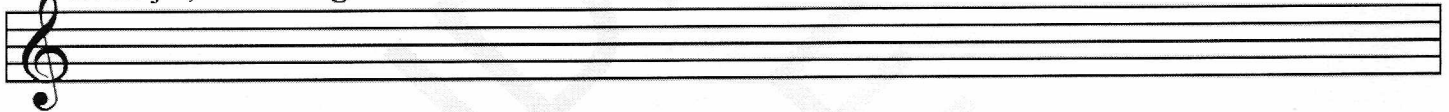
B Major b \flat minor A \flat Major F \sharp Major f minor c minor f \sharp minor G \flat Major

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

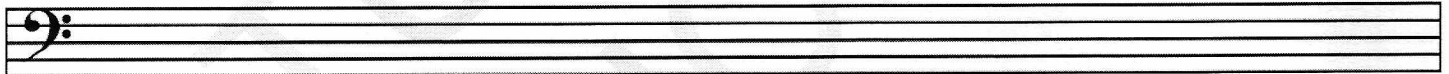
g minor, harmonic form, ascending



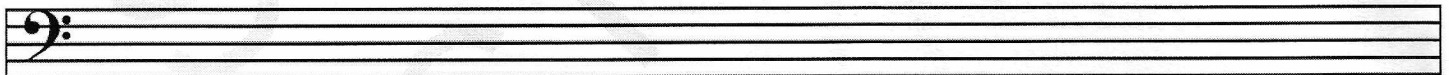
B \flat Major, descending



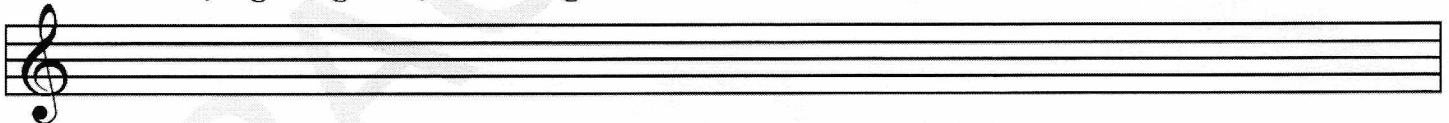
c \sharp minor, natural form, ascending



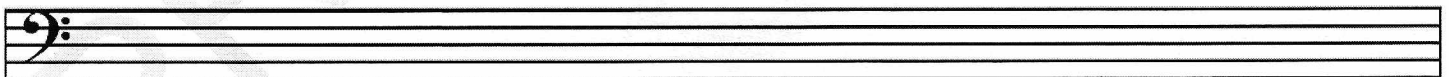
Whole Tone, beginning on F, ascending



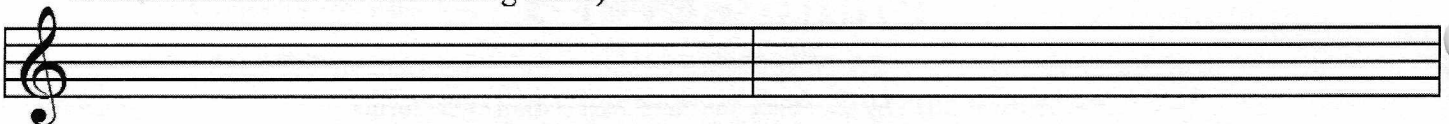
Chromatic, beginning on D, descending



E Major, ascending



e \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 and use the key signature for all examples.** (8 points)

d7
m2
A5
d8
M6
M3
A6
P4

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

$E\flat$ Aug. $\frac{5}{3}$
g min. $\frac{6}{4}$
 $B\flat$ Maj. $\frac{6}{3}$
 $c\sharp$ dim. $\frac{6}{4}$
D Aug. $\frac{5}{3}$
f dim. $\frac{6}{3}$

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)

IV $\frac{6}{4}$
vi $\frac{6}{3}$
 V $\frac{4}{3}$
(minor key)
iii
ii \circ $\frac{6}{6}$

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

c $\frac{7}{3}$
 $F\sharp$ Maj. $\frac{7}{5}$
 a \circ $\frac{7}{7}$
B Maj. $\frac{7}{3}$
 b min. $\frac{7}{2}$
 g \circ $\frac{7}{5}$

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 V . (/ means the same as of .) (8 points)

_ / _
_ / _
_ / _
_ / _
_ / _
_ / _

8. Write each of the following modes. (2 points)

Locrian mode beginning on $F\sharp$, ascending

Dorian mode beginning on G, ascending

9. Check the description for each of the following dances from the Baroque suite. (4 points)

- a. *courante* Irish origin, compound duple meter, usually quick
 French origin, shifting meters at cadences (usually a hemiola)
- b. *sarabande* Spanish origin, triple meter, slow, dignified
 French origin, simple triple meter, moderate tempo
- c. *gavotte* French origin, duple meter, often begins on an upbeat
 German origin, simple binary form, usually in $\frac{4}{4}$ time
- d. *polonaise* Spanish origin, triple meter, slow, dignified
 Polish origin, triple meter, moderate tempo

10. Transpose this example to the key of E \flat Major. (1 point)

11. Add one note to each measure to complete the following rhythmic example. (4 points)

12. Determine the top number for the time signature of the following rhythmic example. (1 point)

13. Circle the syncopation in the rhythmic example from question 12. (1 point)

14. Using the Major key, 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 $\overline{\text{V}}$. (8 points)

15. Each chord in question 14 has a number above it. Answer each of the following questions by writing the correct number (for example, Chord number 4.) (4 points)

- | | |
|---|-----------------------|
| a. Which chord is the subdominant? | a. Chord number _____ |
| b. Which chord is a secondary dominant? | b. Chord number _____ |
| c. Which chord is in first inversion? | c. Chord number _____ |
| d. Which chord is a dominant 7th? | d. Chord number _____ |

16. Write the following chord progression. (5 points)

i iv⁶₄ ii^o V⁶₅ i

17. Select the correct definition for each of the following terms from the List of Definitions. Not all the definitions on the list will be used. (10 points)

List of Definitions

- | | | |
|---------------------------------|--|----------------------------------|
| _____ <i>rubato</i> | a. the same as | h. sustained |
| _____ <i>sotto voce</i> | b. virtuosic composition with rapid and elaborate passages | i. somewhat free tempo or rhythm |
| _____ <i>toccata</i> | c. more motion | j. robustly |
| _____ <i>m.d. (mano destra)</i> | d. in an undertone | k. peacefully |
| _____ <i>senza</i> | e. jokingly | l. use right hand |
| _____ <i>piu mosso</i> | f. without | m. heavily |
| _____ <i>pesante</i> | g. broadening | n. use left hand |
| _____ <i>scherzando</i> | | |
| _____ <i>sostenuto</i> | | |
| _____ <i>simile</i> | | |

18. Name the historical period for each of the following composers or characteristics: Baroque, Classical, Romantic, or 20th & 21st Centuries (Contemporary). (10 points)

- | | |
|---|----------|
| a. Clementi | a. _____ |
| b. Dance Suite and terraced dynamics | b. _____ |
| c. Britten | c. _____ |
| d. Telemann | d. _____ |
| e. Chromaticism and lyric melodies | e. _____ |
| f. Schubert | f. _____ |
| g. atonality, polytonality and bitonality | g. _____ |
| h. homophonic texture and Sonata form (Sonata Allegro form) | h. _____ |
| i. Shostakovich | i. _____ |
| j. Tchaikovsky | j. _____ |

Andante

Brahms: *Intermezzo*, Op. 116, No. 2

Answer questions 19-23 about the music above. (12 points)

19. Check the meaning of the tempo mark.
- slowly
 cheerfully, merrily
 walking tempo
20. What is the key? Please write "Major" or "minor" instead of using "M" or "m."
- _____
21. What is the texture of this example?
- homophonic
 polyphonic
22. Name each boxed chord with its Roman numeral and figured bass. Add lines above and below Roman numerals for Major chords, such as $\underline{\text{V}}$.
1. _____
2. _____
3. _____
23. Name each circled chord with its root, quality and figured bass. If the chord is a seventh chord, please write the answer as in these examples: F Dominant 7, f dim. $\frac{4}{3}$, f $\circ \frac{6}{5}$.
- a. _____
- b. _____
- c. _____
- d. _____
- e. _____
- f. _____

Mozart: *Sonata, K. 309*

Answer questions 24-32 about the music above. (14 points)

24. What is the key at the beginning of the example? Please write "Major" or "minor" instead of using "M" or "m."

25. What is the key at the end of the example?

26. What term is used for a key change?

27. Using the key **at the beginning** of the example, name each circled chord with its Roman numeral and figured bass. Add lines above and below Roman numerals for Major chords, such as V .

a. _____

b. _____

28. Using the key **at the end** of the example, name each boxed chord with its Roman numeral and figured bass. Add lines above and below Roman numerals for Major chords, such as V .

1. _____

2. _____

3. _____

29. Which chord is the pivot chord?

_____ Chord b
 _____ Chord 1
 _____ Chord 2

30. Does this example use Alberti bass?

_____ Yes
 _____ No

31. What is the name of the following circled symbol used throughout this example?



_____ accidental
 _____ *allargando*
 _____ *appoggiatura*

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

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 three 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

Allemande _____ Gigue _____

3. Recognition of a chord progression

A. i iv V^7 i

New key: V^7 i ii^{o6} i⁶ V^7 i _____

B. i ii^{o6} V^7 i

New key: V^7 i iv V^7 i _____

4. Recognition of Major, minor, diminished or Augmented triad

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 Perfect 4th _____ Perfect 5th _____

Ex. 2 minor 3rd _____ Augmented 3rd _____

Ex. 3 Major 6th _____ minor 7th _____

7. Recognition of natural minor, harmonic minor, or melodic 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 diminished 7th chord _____ Major 7th chord _____

Ex. 2 minor 7th chord _____ Dominant 7th chord _____

9. Recognition of meter in a four-measure phrase

$\frac{5}{4}$ time _____ $\frac{6}{8}$ time _____

10. Recognition of musical style

Classical _____ 20th/21st Century _____

11. Recognition of a Baroque fugue or Classical sonata

Baroque fugue _____ Classical sonata _____