

[Student Information]

Name: _____

Student ID: _____

Teacher #: _____

Branch: _____

Perfect Score: 140

Number Incorrect: _____

Final Score: _____

Score Rating: PASS* / RAL

Grader Teacher #: _____

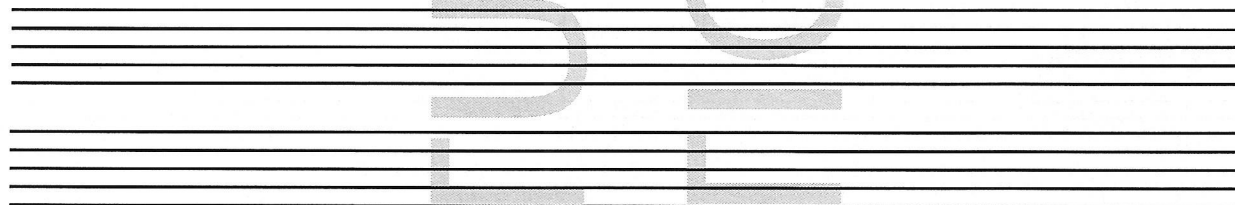
* Passing Score is 98 or higher

Piano
Level 9

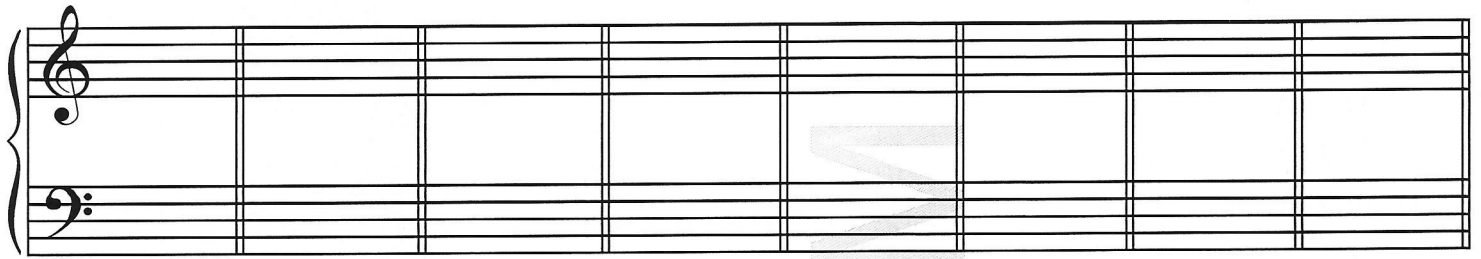
Certificate of Merit®

Practice Theory Test

2020



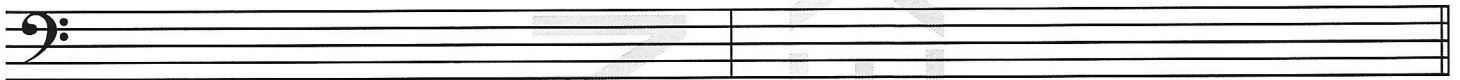
1. Draw the key signature for each of the following keys **in both clefs**. (8 points total / 1 point each)



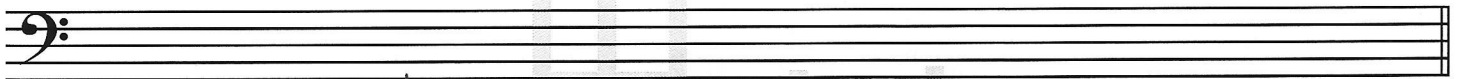
A \flat Major F \sharp Major c \sharp minor g \sharp minor C \flat Major e minor E Major e \flat minor

2. Draw the following scales, one octave. Do not use key signatures. Draw accidentals before the notes.
(7 points total / 1 point each scale)

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



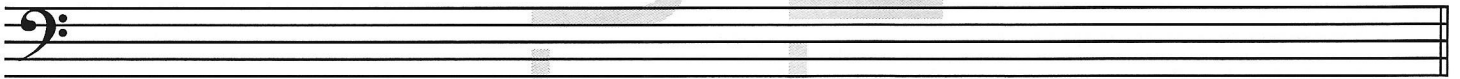
B Major, descending



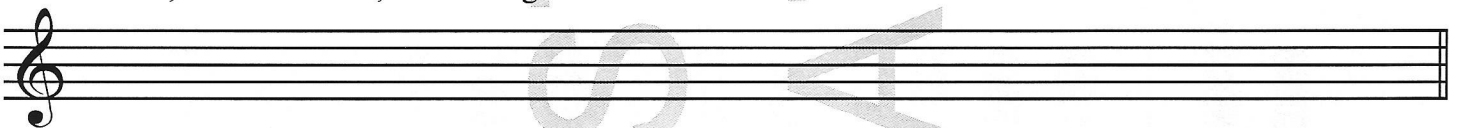
e minor, natural form, ascending



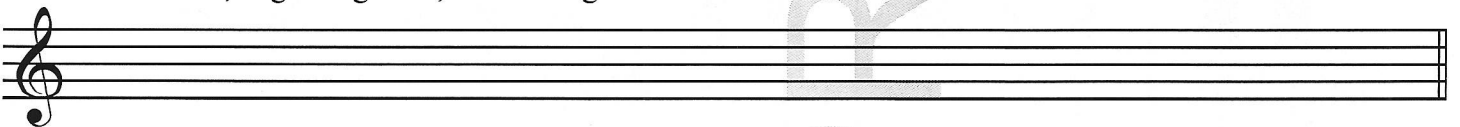
E \flat Major, descending



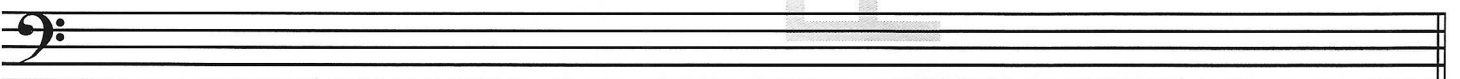
d minor, harmonic form, descending



Whole Tone, beginning on E, descending

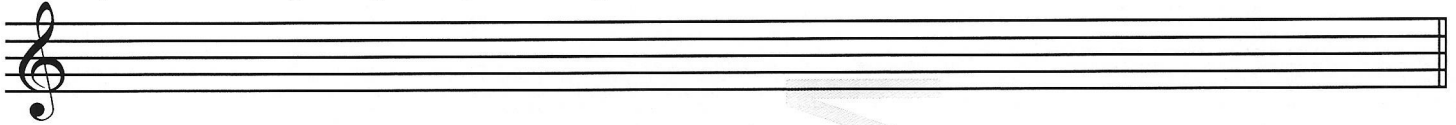


Chromatic, beginning on A, ascending

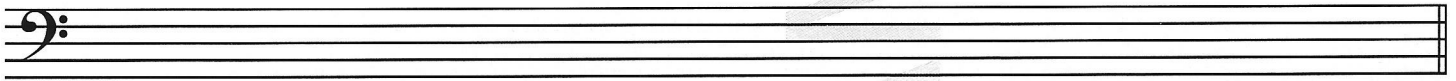


3. Draw each of the following modes. (2 points total / 1 point each)

Lydian mode beginning on B \flat , ascending



Mixolydian mode beginning on C, ascending

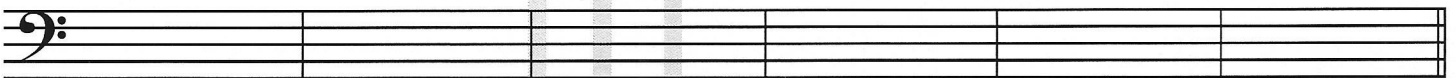


4. Complete each of the following intervals. Do not change the given note. **Observe and use the key signature for all examples.** (8 points total / 1 point each)



d6 up A4 down A7 up m2 up P4 down A8 down d5 up M3 down

5. Draw each of the following triads. (6 points total / 1 point each)



C# Augmented $\frac{6}{3}$ E Major $\frac{6}{4}$ d \flat minor $\frac{6}{4}$ B Augmented $\frac{5}{3}$ g diminished $\frac{6}{3}$ A \flat Major $\frac{5}{3}$

6. Draw each of the following chords. Unless indicated, determine whether to use the Major or minor key by the quality of the Roman numeral. (6 points total / 1 point each)



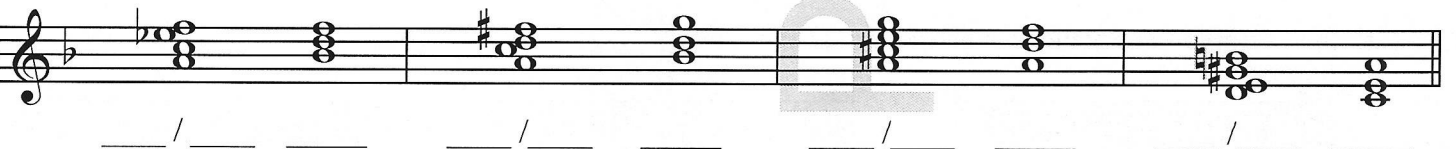
$\text{V} \frac{4}{3}$ (minor key) $\text{ii} \frac{5}{3}$ $\text{VI} \frac{6}{4}$ $\text{vii} \frac{5}{3}$ (Major key) $\text{iii} \frac{6}{4}$ $\text{iv} \frac{6}{3}$

7. Add accidentals to complete each of the following seventh chords. (6 points total / 1 point each)



a \flat half-diminished $\frac{4}{2}$ B Major $\frac{7}{4}$ f# diminished $\frac{4}{3}$ E \flat Major $\frac{6}{5}$ g $^{\circ 7}$ c minor $\frac{4}{2}$

8. Using the **Major** key indicated by the key signature, label each of the following chords with Roman numerals and figured bass. For Major and Dominant 7th chords, draw lines above and below the Roman numerals, such as $\text{V} \frac{7}{4}$. ___ / ___ is the same as ___ of ___. (8 points total / 1 point each chord)



9. Using the **Major** key, write Roman numerals and figured bass under each chord. For Major and Dominant 7th chords, draw lines above and below the Roman numeral, such as $\underline{\text{V}}$. (9 points total / 1 point each)

_____ _____
New key: _____

10. Answer each of the following questions related to question number 9. (2 points total / 1 point each)

- a. To what key does the music modulate? a. _____
- b. Which chord is the pivot chord? b. Chord number _____

11. Draw the following chord progression. (5 points total / 1 point each chord)

12. The melody on the left has been transposed from Bb Major to G Major (on the right). The boxed notes are missing. Using the correct rhythm, draw each missing note. (3 points total / 1 point each note)

13. Add one note to each measure to complete the following rhythm pattern. (3 points total / 1 point each note)


14. Mark the example that uses hemiola. (1 point total)

15. Mark the example that includes syncopation. (1 point total)

16. Select the correct description for each of the following dances from the Baroque suite. Not all the descriptions will be used. (4 points total / 1 point each)

- | | |
|----------------------|---|
| ___ <i>bourée</i> | a. Irish (British) origin, compound duple meter, usually quick |
| ___ <i>minuet</i> | b. French origin, shifting meters at cadences (usually a hemiola) |
| ___ <i>polonaise</i> | c. French origin, simple triple meter, moderate tempo |
| ___ <i>gigue</i> | d. French origin, duple meter, begins on an upbeat |
| | e. Italian origin, quick triple meter |
| | f. Polish origin, triple meter, moderate tempo |

17. Select the correct term for each of the following definitions or examples. Not all the terms will be used. (9 points total / 1 point each)

- | | | |
|---|-----------------------|----------------------|
| ___ with fire | a. <i>allargando</i> | i. <i>largo</i> |
| ___ softly or subdued, in an undertone | b. <i>allemande</i> | j. <i>moderato</i> |
| ___ two or more independent lines | c. <i>con fuoco</i> | k. <i>rubato</i> |
| ___  | d. counterpoint | l. <i>senza</i> |
| ___ virtuosic composition with elaborate passages | e. diminution | m. <i>smorzando</i> |
| ___ melody with accompaniment | f. <i>giocoso</i> | n. <i>sotto voce</i> |
| ___ somewhat free tempo or rhythm | g. <i>grazioso</i> | o. <i>tenuto</i> |
| ___ broadening, gradually slower | h. homophonic texture | p. <i>toccata</i> |
| ___ without | | |

18. Name the historical period or style for each of the following composers or characteristics: Baroque, Classical, Romantic, Impressionism, or 20th & 21st Centuries (Contemporary). (8 points total / 1 point each)

- | | |
|---------------------|----------|
| a. Lyrical melodies | a. _____ |
| b. Mendelssohn | b. _____ |
| c. Dance Suite | c. _____ |
| d. Prokofiev | d. _____ |
| e. Diabelli | e. _____ |
| f. Telemann | f. _____ |
| g. Alberti bass | g. _____ |
| h. Debussy | h. _____ |

J.S. Bach: *Fugue, BWV 847*

Answer questions 19-26 about the music above. (14 points total / 1 point each)

19. What is the key? _____
20. What is the texture? _____
21. Which form of minor is suggested by the bass clef scale at the beginning of the example?
 - _____ natural minor
 - _____ harmonic minor
 - _____ melodic minor
22. What term is used for the tied octaves in the bass clef at the end of the example?
 - _____ augmentation
 - _____ ostinato
 - _____ pedal point
23. What cadence is formed by the pair of chords in box X? _____
24. Which historical period does J.S. Bach represent? _____
25. Name boxed chords **a** through **d** with Roman numerals and figured bass. Draw lines above and below Roman numerals for Major and Dominant 7th chords, such as V .
 - a. _____
 - b. _____
 - c. _____
 - d. _____
26. Name boxed chords **1** through **4** with their roots, qualities, and figured bass. If the chord is a seventh chord, please write the answer as in these examples: G Dominant 7, g dim. $\frac{4}{3}$, $g^{\circ 6}_5$, etc.
 - 1. _____
 - 2. _____
 - 3. _____
 - 4. _____

sostenuto

1. 2. a. b. c.

Y. 3. 4. Z.

X.

Chopin: *Impromptu Op. 29, No. 1*

Answer questions 27-33 about the music above. (14 points total / 1 point each)

27. This composition begins in the key of A \flat Major. Based on the first two measures, how is the key of this excerpt related?

- parallel minor
- relative minor
- enharmonic

28. What is the meaning of the term *sostenuto*?

- sweetly
- playfully
- sustained

29. Name boxed chords **1** through **4** with Roman numerals and figured bass using the key of this section of the music (**not** A \flat Major). Draw lines above and below Roman numerals for Major and Dominant 7th chords, such as V .

- 1. _____
- 2. _____
- 3. _____ / _____
- 4. _____

30. Which chord in question 29 is a secondary dominant?

Chord number _____

31. Name circled chords **a** through **c** with their roots, qualities, and figured bass. If the chord is a seventh chord, please write the answer as in these examples: G Dominant 7, g dim. $\frac{4}{3}$, g $\frac{6}{5}$, etc.

- a. _____
- b. _____
- c. _____

32. Name circled intervals **X**, **Y**, and **Z** with their qualities and numbers.

- X. _____
- Y. _____
- Z. _____

33. Which historical period does Chopin represent?
