

STUDENT'S NAME \_\_\_\_\_

TEACHER'S NUMBER \_\_\_\_\_ BRANCH \_\_\_\_\_

Score: \_\_\_\_\_ Check One: Passed \_\_\_\_\_ Needs More Study \_\_\_\_\_

Perfect Score = 87

Passing Score = 61



# CERTIFICATE OF MERIT

## Musical Knowledge Evaluation

KEYBOARD - LEVEL III

1997 Edition



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1. Name each of the following Major key signatures. (4 points)



\_\_\_\_\_ Major



\_\_\_\_\_ Major

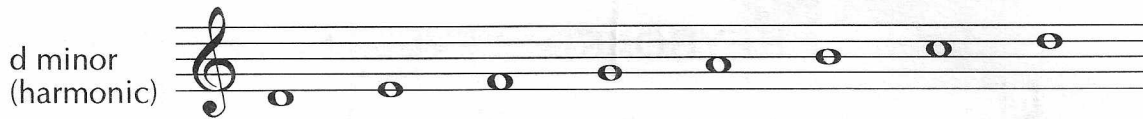
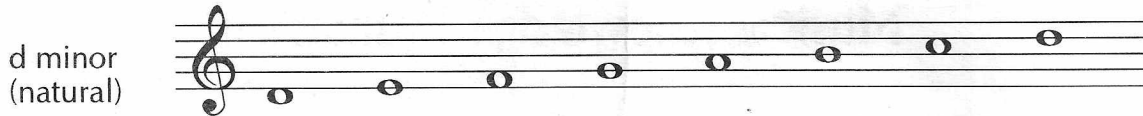
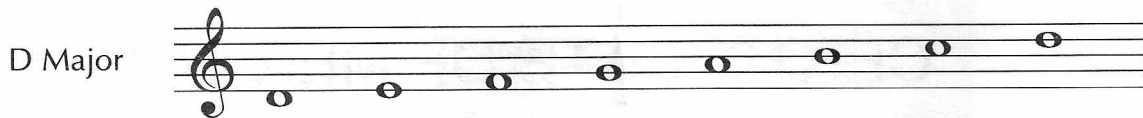
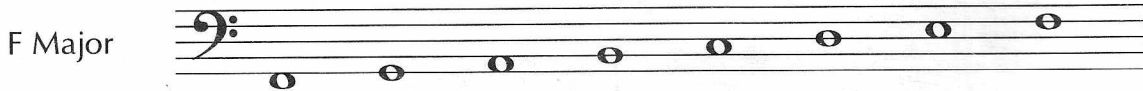


\_\_\_\_\_ Major



\_\_\_\_\_ Major

2. Add the sharps (#) and flats (b) needed to form each of the following scales. *Do not use key signatures. Put the necessary accidentals before the notes.* (4 points)



3. Name the size and quality of these intervals. *The first one is given.* (12 points)



M6 \_\_\_\_\_

4. For the following rhythms, the quarter note equals one beat. Add ( + ) or subtract ( - ) the value of each note as indicated. *The first one is given.* (4 points)

a.  $\text{○} + \text{♩} - \text{♩} + \text{♩} = \underline{8}$

b.  $\text{♩} \overset{3}{\text{♩}} + \text{♩} + \text{♩} \overset{3}{\text{♩}} + \text{♩} = \underline{\quad}$

c.  $\text{♩} + \text{—} + \text{○} - \text{♩} = \underline{\quad}$

d.  $\text{♩} \overset{3}{\text{♩}} + \text{♩} + \text{♩} - \text{—} = \underline{\quad}$

e.  $\text{♩} \text{ ♩} + \text{♩} - \text{♩} \overset{3}{\text{♩}} + \text{♩} = \underline{\quad}$

5. Circle the correct time signature for each of these rhythms. (4 points)

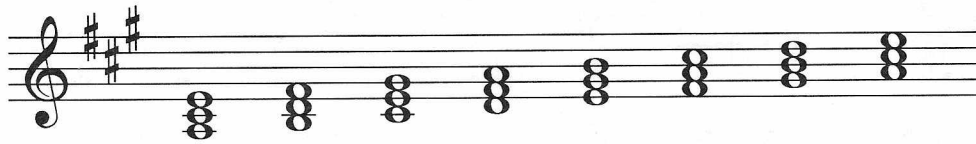
$\frac{3}{4}$     $\frac{6}{8}$     $\frac{2}{2}$

$\frac{6}{8}$     $\frac{3}{4}$     $\frac{4}{4}$

$\frac{2}{2}$     $\frac{2}{4}$     $\frac{3}{4}$

$\frac{3}{4}$     $\frac{6}{8}$     $\frac{4}{4}$

6. In the musical example below, circle the **primary triads** and label them with their **Roman numerals**. Write your answers under the chords. (3 points)

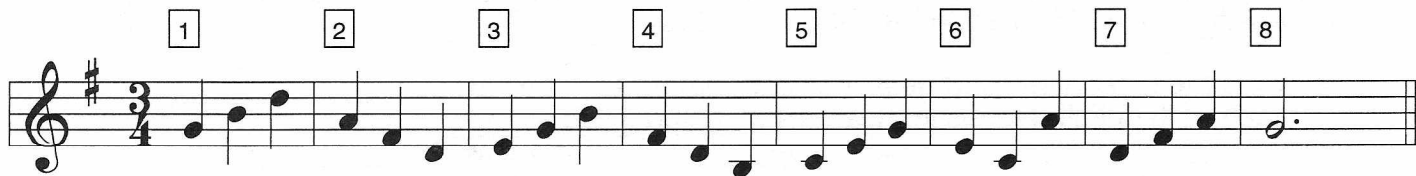


7. Spell the **subdominant chord** that you labeled above: \_\_\_\_\_ (1 point)

8. Match these terms and symbols with their definitions. (10 points)

- |                             |       |   |
|-----------------------------|-------|---|
| a. poco                     | _____ | Alla breve ( $\frac{2}{2}$ )                            |
| b. tre corde                | _____ | much, very  |
| c. Spiritoso                | _____ | little  |
| d. relative major and minor | _____ | very slow   |
| e. dolce                    | _____ | gradually faster  |
| f. una corda                | _____ | sweetly   |
| g. $\text{☹}$               | _____ | depress the soft pedal                                  |
| h. Adagio                   | _____ | major and minor keys which share the same key signature |
| i. accelerando              | _____ | release the soft pedal                                  |
| j. molto                    | _____ | spirited  |

The melody below is composed entirely of broken chords (triads) in the key of **G Major**. Answer these questions about this melody. (6 points)



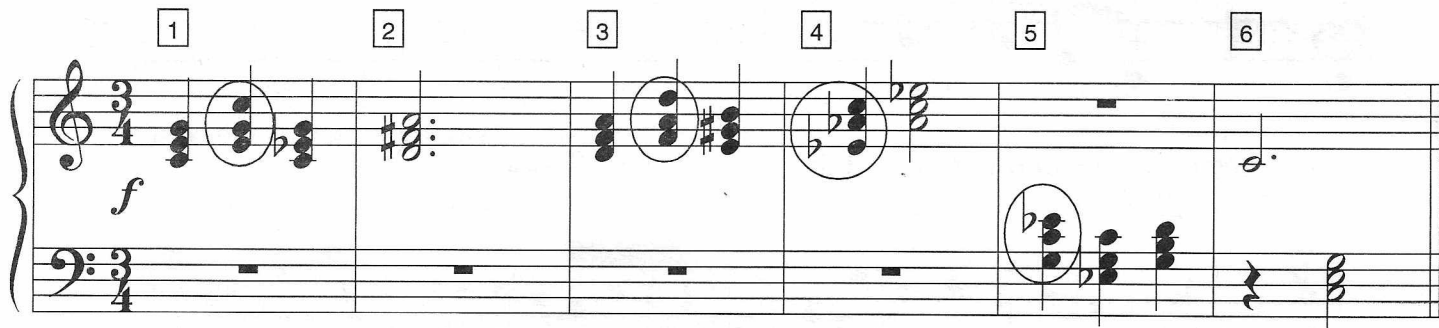
9. Name the chords (triads) formed by the notes in these measures. *The first one is given.*

meas. 1   **G**      **Major**     
 meas. 2 \_\_\_\_\_  
 meas. 5 \_\_\_\_\_  
 meas. 7 \_\_\_\_\_

10. Write the **Roman numeral** and **scale degree name** for the chord in each of these measures. *The first one is given.*

meas. 1   **I**      **Tonic**     
 meas. 2 \_\_\_\_\_  
 meas. 5 \_\_\_\_\_

11. The only chord **not** in root position is found in: measure \_\_\_\_\_



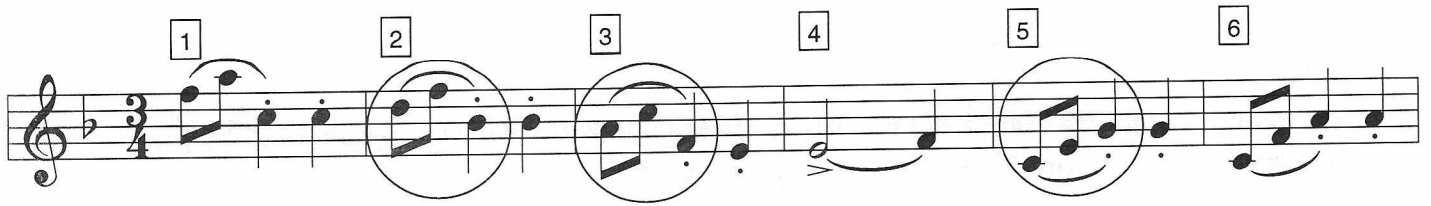
Refer to the musical example above to answer these questions. (6 points)

12. The circled triads are **inverted**. Name the **root** of each triad. *The first one is given.*

meas. 1   **C**       meas. 3 \_\_\_\_\_    meas. 4 \_\_\_\_\_    meas. 5 \_\_\_\_\_

13. Find and spell the **major** triads in these measures. *The first one is given.*

meas. 2   **D**      **F#**      **A**       meas. 3 \_\_\_\_\_  
 meas. 4 \_\_\_\_\_    meas. 5 \_\_\_\_\_



The musical example above is from a Minuet in F Major (K.2) by Mozart.  
 Answer the following questions about it. (7 points)

14. Give the letter name and **quality** (*Major/minor*) of each of the circled triads in measures 2, 3, and 5.
- meas. 2 \_\_\_\_\_
- meas. 3 \_\_\_\_\_
- meas. 5 \_\_\_\_\_
15. Are these circled triads the **primary triads** in the key of this piece? \_\_\_\_\_ YES \_\_\_\_\_ NO
16. The notes in measures 1 and 6 form a Tonic triad in an **inverted position**. In which **position** is it?
- \_\_\_\_\_ Root position
- \_\_\_\_\_ 1st inversion
- \_\_\_\_\_ 2nd inversion

17. Using the motive below, write an example of **repetition** and **sequence**.

Motive    Repetition    Sequence

Answer the following questions about the music below. (5 points)



18. Name this minor key. \_\_\_\_\_ minor
19. Name its **relative Major key**. \_\_\_\_\_ Major
20. Does this melody begin on the **Tonic** or **Dominant** note? \_\_\_\_\_
21. On what scale degree number does the accidental G# occur? 5th or 7th
22. This piece begins on the second half of what beat? 2 or 4

The music above is from "Morning Song" by Gurlitt. Answer the following questions about this excerpt. (10 points)

23. What is the Major key? \_\_\_\_\_ Major
24. Name its **relative minor key**. \_\_\_\_\_ minor
25. The **time signature** for this piece is missing.  
Circle the time signature which is used in this piece.  $\frac{3}{4}$   $\frac{3}{8}$
26. **a tempo** means: \_\_\_\_\_
27. The four boxed triads in line two are all \_\_\_\_\_ Root position  
in the same position. Name their **position**. \_\_\_\_\_ 1st inversion  
\_\_\_\_\_ 2nd inversion
28. Identify the size of the circled intervals. a. **5th** b. \_\_\_\_\_ c. \_\_\_\_\_  
The first one is given. d. \_\_\_\_\_ e. \_\_\_\_\_ f. \_\_\_\_\_

STUDENT NAME \_\_\_\_\_

Please attach this sheet to the student's full keyboard examination.

## EAR TRAINING EVALUATION

(Series B Tape)

This is your Level III ear training evaluation. Listen to each question and its musical example. Mark your answer. Each example will be played two times. (11 points)

1. Recognition of Major and minor in a four-measure phrase.



Major \_\_\_\_\_

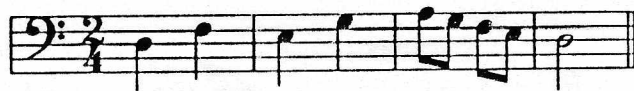


minor \_\_\_\_\_

2. Recognition of Major and minor in a four-measure phrase.



Major \_\_\_\_\_



minor \_\_\_\_\_

3. Legato touch \_\_\_\_\_

Staccato touch \_\_\_\_\_

4. Recognition of Major and minor triads.

Ex. 1 Major \_\_\_\_\_

minor \_\_\_\_\_

Ex. 2 Major \_\_\_\_\_

minor \_\_\_\_\_

5. Recognition of Major and Perfect intervals.

Ex. 1 M2 \_\_\_\_\_

M3 \_\_\_\_\_

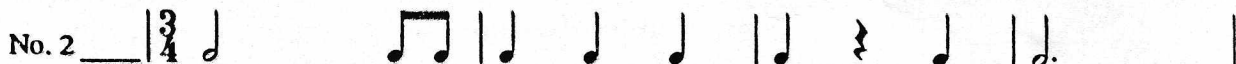
Ex. 2 P5 \_\_\_\_\_

M7 \_\_\_\_\_

Ex. 3 P5 \_\_\_\_\_

M6 \_\_\_\_\_

6. Recognition of rhythm in a four-measure phrase.



7. Recognition of tempo.

Spiritoso \_\_\_\_\_

Adagio \_\_\_\_\_