

[Student Information]

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Tchr #: 33, CM 9, Piano  
Application #: 726095

Perfect Score: 140  
Number Incorrect: 16  
Final Score: 124  
Score Rating: PASS\* / RAL  
Grader Teacher #: 8

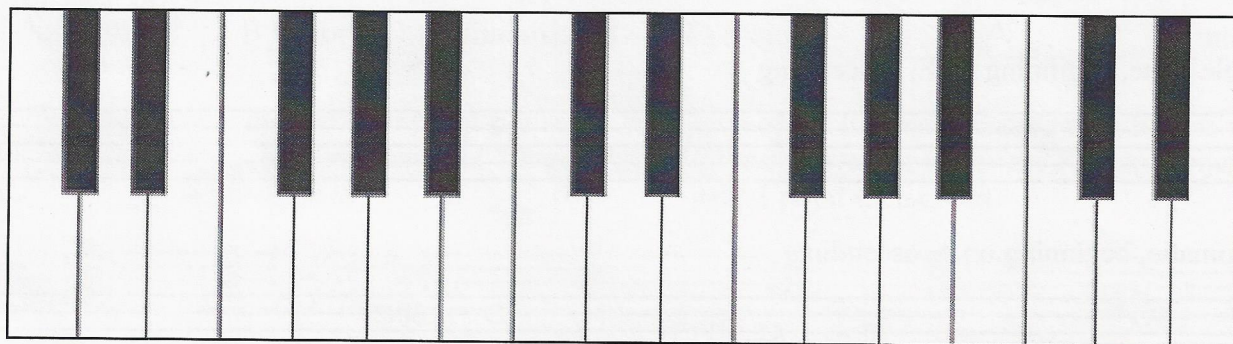
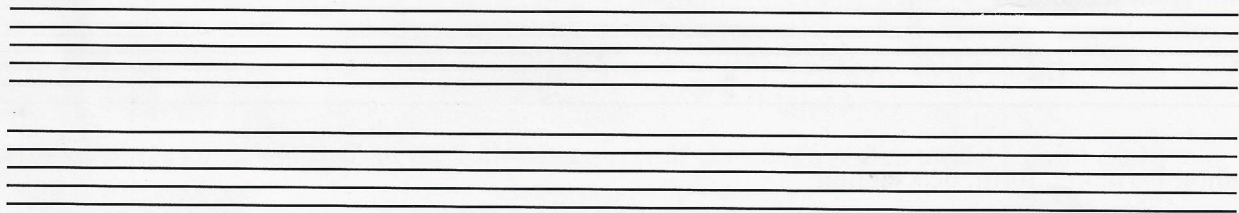
\* Passing Score is 98 or higher

Piano  
Level 9

# Certificate of Merit®

## Theory Test

# 2020



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

Ab Major    F# Major    c# minor    g# minor    Cb Major    e minor    E Major    eb 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

Eb Major, descending

d minor, harmonic form, descending

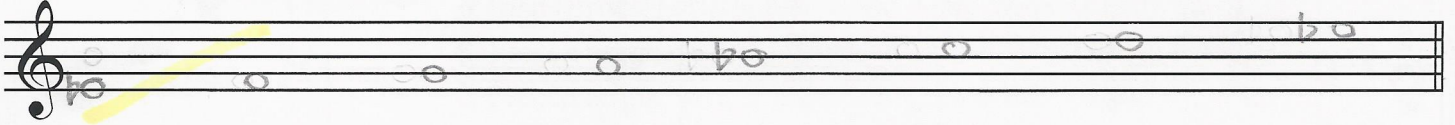
Whole Tone, beginning on E, descending

Chromatic, beginning on A, ascending

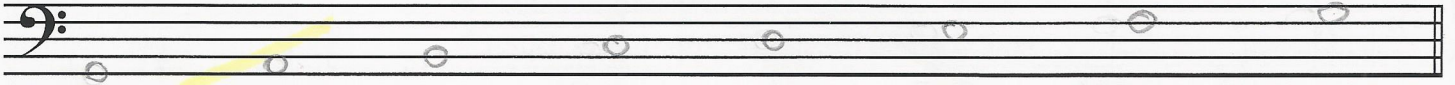
3. Draw each of the following modes. (2 points total / 1 point each)

Ionian  
Dorian  
Phrygian  
Lydian  
Mixolydian  
Aeolian  
Locrian

Lydian mode beginning on B $\flat$ , ascending



Mixolydian mode beginning on C, ascending

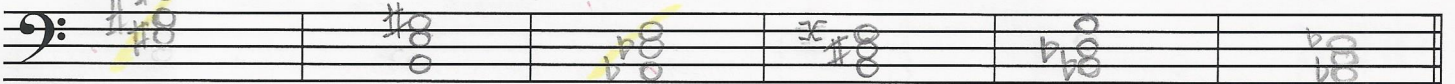


4. Complete each of the following intervals. Do not change the given note. **Observe and use the key signature for all examples.** (8 points total / 1 point each)



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)



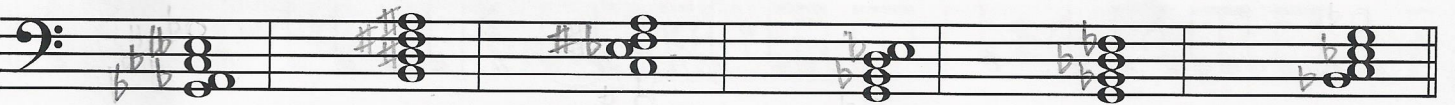
C# Augmented  $\frac{3}{4}$     E Major  $\frac{4}{4}$     D $\flat$  minor  $\frac{4}{4}$     B Augmented  $\frac{3}{4}$     G diminished  $\frac{6}{8}$     A $\flat$  Major  $\frac{3}{4}$

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)



~~V~~  $\frac{4}{3}$  (minor key)    ii $\frac{3}{3}$     VI  $\frac{4}{4}$     vii $\frac{3}{3}$  (Major key)    iii $\frac{4}{4}$     iv $\frac{6}{8}$

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



A $\flat$  half-diminished  $\frac{4}{4}$     B Major  $\frac{7}{4}$     F# diminished  $\frac{4}{3}$     E $\flat$  Major  $\frac{6}{8}$     G $\frac{7}{4}$     C minor  $\frac{4}{4}$

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  $\underline{\text{V}}$ .  $\frac{6}{5}$  /  $\frac{4}{2}$  is the same as  $\frac{6}{5}$  of  $\underline{\text{IV}}$ . (8 points total / 1 point each chord)



$\underline{\text{V}}$   $\frac{6}{5}$  /  $\underline{\text{IV}}$      $\underline{\text{IV}}$   $\frac{5}{3}$      $\underline{\text{V}}$   $\frac{4}{3}$  /  $\frac{6}{5}$      $\frac{6}{5}$      $\underline{\text{V}}$   $\frac{7}{9}$  /  $\underline{\text{VI}}$      $\underline{\text{VI}}$   $\frac{6}{4}$      $\underline{\text{V}}$   $\frac{4}{2}$  /  $\frac{6}{5}$      $\frac{6}{5}$      $\frac{6}{5}$

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)

1 2 3 4 5 6 7 8

$\underline{\text{I}}_3^5$   $\underline{\text{IV}}_4^5$   $\underline{\text{V}}_7$   $\underline{\text{I}}_3^5$   $\underline{\text{IV}}_3^5$   $\underline{\text{V}}_3^5$   $\underline{\text{I}}_3^5$   $\underline{\text{V}}_7$   $\underline{\text{I}}_3^5$

New key:  $\underline{\text{IV}}_3^5$   $\underline{\text{V}}_3^5$   $\underline{\text{I}}_3^5$   $\underline{\text{V}}_7$   $\underline{\text{I}}_3^5$

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?  
 b. Which chord is the pivot chord?

- a. C Major  
 b. Chord number 4

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

$\underline{\text{I}}$   $\underline{\text{IV}}_4^6$   $\underline{\text{ii}}$   $\underline{\text{V}}_5^6$   $\underline{\text{I}}$

12. The melody on the left has been transposed from ~~E~~ Major to <sup>B<sup>b</sup></sup>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)

a.  b.  c.

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


a.  b.  c.

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)

- c. *bourée*
- a. *minuet*
- f. *polonaise*
- d. *gigue*

- ~~a.~~ Irish (British) origin, compound duple meter, usually quick
- b. French origin, shifting meters at cadences (usually a hemiola)
- ~~c.~~ French origin, simple triple meter, moderate tempo
- ~~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)

- c. with fire
- n. softly or subdued, in an undertone
- d. two or more independent lines
- e. 
- p. virtuosic composition with elaborate passages
- h. melody with accompaniment
- k. somewhat free tempo or rhythm
- a. broadening, gradually slower
- l. without

-3

- ~~a.~~ *allargando*
- b. *allemande*
- ~~c.~~ *con fuoco*
- ~~d.~~ counterpoint
- ~~e.~~ diminution
- f. *giocoso*
- g. *grazioso*
- ~~h.~~ homophonic texture
- i. *largo*
- j. *moderato*
- ~~k.~~ *rubato*
- ~~l.~~ *senza*
- m. *smorzando*
- ~~n.~~ *sotto voce*
- o. *tenuto*
- ~~p.~~ *toccata*

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. Romantic
- b. Mendelssohn                            b. Romantic
- c. Dance Suite                             c. Baroque
- d. Prokofiev                                d. Contemporary
- e. Diabelli                                  e. Classical
- f. Telemann                                f. Baroque
- g. Alberti bass                            g. Classical
- h. Debussy                                 h. Impressionism

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?

c minor

20. What is the texture?

homophonic

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?

Authentic

24. Which historical period does J.S. Bach represent?

Baroque

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  $\underline{\text{V}}$ .

- a. VI  $\frac{5}{3}$
- b. i  $\frac{5}{3}$
- c. V  $7$
- d. vii<sup>o</sup>  $6$

*-2*

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<sup>o6</sup> $\frac{5}{3}$ , etc.

- 1. c minor  $\frac{5}{3}$
- 2. a diminished  $\frac{6}{4}$
- 3. b diminished  $\frac{4}{3}$
- 4. c minor  $\frac{6}{4}$

*sostenuto*

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  $\text{V}$ .

1.  $\text{I}$   $\text{6 4}$   
 2.  $\text{V}$   $7$   
 3.  $\text{V}^7$  /  $\text{IV}$   
 4.  $\text{IV}$   $\text{6 4}$

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

Chord number 3

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 $\frac{\circ\circ}{5}$ , etc.

- a.  $\text{E}^{\flat}$  Dominant  $\frac{6}{4}$   
 b.  $\text{A}^{\flat}$  Major  $\frac{6}{4}$   
 c.  $\text{g}$  minor  $7$

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

- X.  $\text{m6}$   
 Y.  $\text{m3}$   
 Z.  $\text{P5}$

33. Which historical period does Chopin represent?

Romantic

# 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.

Sarabande  Gigue

3. Recognition of a chord progression.

A. I IV V<sup>7</sup> I  
New key: IV V<sup>7</sup> I ii<sup>6</sup> I<sub>4</sub> V<sup>7</sup> I

B. I ii<sup>6</sup> V I  
New key: IV V<sup>7</sup> I IV V V<sup>7</sup> 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 minor 7th  Major 7th

Ex. 2 Augmented 4th  minor 6th

Ex. 3 minor 3rd  Major 3rd

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  minor 7th chord

Ex. 2 half-diminished 7th chord  Major 7th chord

9. Recognition of meter in a four-measure phrase.

$\frac{5}{4}$  time   $\frac{4}{4}$  time

10. Recognition of musical style.

Classical  20th/21st Century

11. Recognition of a Baroque Fugue or Classical Sonata.

Baroque Fugue  Classical Sonata