

2/22/20

[Student Information]

Name: Naysa  
Student ID: \_\_\_\_\_  
Teacher #: \_\_\_\_\_  
Branch: \_\_\_\_\_

Perfect Score: 140  
Number Incorrect: -11  
Final Score: 129 5  
Score Rating: PASS\* / RAL  
Grader Teacher #: \_\_\_\_\_

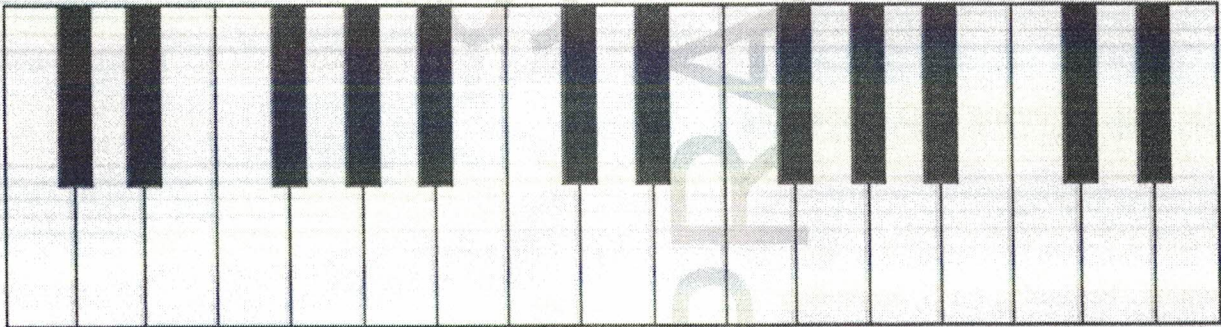
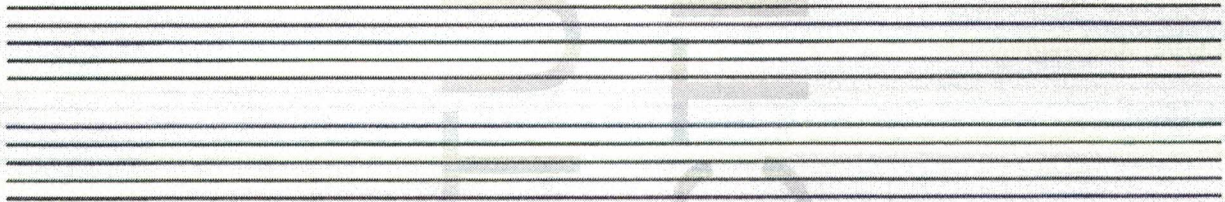
\* Passing Score is 98 or higher



# Certificate of Merit®

## Practice Theory Test

# 2019



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

g minor    C# Major    ab minor    Eb Major    Gb Major    g# minor    f minor    B Major

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

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

F# Major, ascending

Not needed

a minor, natural form, descending

Db Major, descending

b minor, harmonic form, ascending

Whole Tone, beginning on D, descending

Chromatic, beginning on G, ascending

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

Dorian  
Phrygian  
Lydian  
Mixolydian  
Aeolian

Locrian mode beginning on E, ascending

Dorian mode beginning on A, ascending

4. Complete each of the following intervals. Observe and use the key signature for all examples.  
(8 points total / 1 point each)

A4 up    M6 down    ~~m3 up~~    d8 up    d7 down    A6 down    M2 up    P5 down

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

D Augmented  $\frac{6}{4}$     F# Major  $\frac{3}{3}$     ab minor  $\frac{6}{3}$     E Major  $\frac{6}{3}$     B Augmented  $\frac{5}{3}$     g diminished  $\frac{6}{4}$

6. Write 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)

iv $\frac{6}{4}$     vi    iii $\frac{6}{3}$     V  $\frac{4}{3}$  3rd (Major key)    vii $\frac{0}{3}$  (minor key)    ii $\frac{0}{6}$

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

D Major  $\frac{6}{3}$     g $\frac{\#4}{3}$     a $\frac{07}{3}$     f minor  $\frac{4}{2}$     c $\frac{\#04}{3}$     Eb Major  $\frac{4}{2}$

8. 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 and Dominant 7th chords, add lines above and below the Roman numerals, such as  $\text{V}^{\frac{4}{3}}$ .  $\frac{000}{111}$  is the same as  $\frac{000}{111}$  of  $\frac{000}{111}$ . (8 points total / 1 point each chord)

$\text{V}^{\frac{4}{3}} / \frac{000}{111}$      $\frac{000}{111}$      $\text{V}^{\frac{6}{5}} / \text{V}$      $\text{V}^{\frac{5}{3}}$      $\text{V}^{\frac{4}{2}} / \text{IV}$      $\text{IV}^{\frac{6}{3}}$      $\text{V}^{\frac{7}{1}} / \text{II}$      $\frac{000}{111}$

9. Using the **Major** key, write the Roman numeral and figured bass under each chord. For Major and Dominant 7th chords, add lines above and below the Roman numeral, such as  $\underline{\text{V}}$ . (8 points total / 1 point each)

1 2 3 4 5 6 7 8

$\underline{\text{I}}^5_3$   $\overset{\circ\circ}{\text{II}}^5_3$   $\underline{\text{IV}}^5_3$   $\overset{\circ}{\text{II}}^6$   $\underline{\text{V}}^5_3 / \overset{\circ}{\text{II}}$   $\overset{\circ\circ}{\text{II}}^5_3$   $\underline{\text{V}}^7$   $\underline{\text{I}}^5_3$

10. Answer each of the following questions related to question number 9. (3 points total / 1 point each)

- |   |  |
|---|--|
| a. Which chord is a secondary dominant? | a. Chord number <u>5</u>               |
| b. Which two chords form the cadence?   | b. Chord numbers <u>7</u> and <u>8</u> |
| c. Which chord is mediant?              | c. Chord number <u>2</u>               |

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

$\underline{\text{i}}$   $\underline{\text{VI}}^6_3$   $\underline{\text{ii}}^\circ$   $\underline{\text{V}}^6_5$   $\underline{\text{i}}$

12. Transpose this example to the key of a minor. (1 point total)

13. Add bar lines to the following rhythm pattern. (3 points total / 1 point each bar line)

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

a. b.  c.

15. Mark the example that uses Alberti bass. (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)

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- |  |  |
|--|--|
| <u>e.</u> <i>allemande</i>   | <del>a.</del> French origin, duple meter, begins on an upbeat                  |
| <del>b.</del> <del>x</del> <u>a.</u> <i>gigue</i> <sup>Irish</sup>     | b. Irish (British) origin, compound duple meter, usually quick                 |
| <u>f.</u> <i>sarabande</i>   | <del>c.</del> Italian origin, quick triple meter                               |
| <del>d.</del> <del>x</del> <u>c.</u> <i>courante</i> <sup>French</sup> | d. French origin, shifting meters at cadences (usually a hemiola)              |
|  | <del>e.</del> German origin, simple binary form, usually in $\frac{3}{4}$ time |
|  | <del>f.</del> Spanish origin, triple meter, slow, dignified                    |

17. Select the correct name or definition for each of the following terms or symbols. Not all the definitions will be used. (10 points total / 1 point each)

✓

- |   |   |  |
|---|---|--|
| <u>c.</u> <i>fugue</i>  | <del>a.</del> broadening, gradually slower  | h. with fire   |
| <u>a.</u> <i>allargando</i>   | b. sweetly  | i. jokingly, lightly, playfully                          |
| <u>o.</u>  | <del>c.</del> polyphonic contrapuntal form of music consisting of two or more voices that imitate one another | <del>j.</del> dying away                                 |
| <u>j.</u> <i>smorzando</i>  | <del>d.</del> hemiola   | <del>k.</del> perform in a somewhat free tempo or rhythm |
| <u>d.</u>  | <del>e.</del> softly or subdued, in an undertone  | l. use the left hand                                     |
| <u>g.</u> <i>senza</i>  | f. in a singing style   | <del>m.</del> heavily, ponderously                       |
| <u>n.</u> <i>ritenuto</i>   | <del>g.</del> without   | <del>n.</del> immediately slower                         |
| <u>e.</u> <i>sotto voce</i>   |   | <del>o.</del> syncopation                                |
| <u>m.</u> <i>pesante</i>  |   |  |
| <u>k.</u> <i>rubato</i>   |   |  |

18. Name the historical period or style for each of the following composers or characteristics: Baroque, Classical, Romantic, Impressionism, or 20th & 21st Centuries (Contemporary). (9 points total / 1 point each)

✓

- |                                    |                        |
|------------------------------------|------------------------|
| a. Czerny                          | a. <u>Classical</u>    |
| b. Vivaldi                         | b. <u>Baroque</u>      |
| c. Sonata form                     | c. <u>Classical</u>    |
| d. Brahms                          | d. <u>Romantic</u>     |
| e. Limited use of dynamic markings | e. <u>Baroque</u>      |
| f. Britten                         | f. <u>Contemporary</u> |
| g. Diabelli                        | g. <u>Classical</u>    |
| h. Programmatic music              | h. <u>Romantic</u>     |
| i. Polytonality                    | i. <u>Contemporary</u> |

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Martini: Sonata No. 4

Answer questions 19-27 about the music above. (14 points total / 1 point each)

- ✓ 19. What is the key at the beginning of the example?  
F Major
- ✓ 20. What is the name of the circled scale in measure 1?  
F Major
- ✓ 21. What is the name of boxed rhythm pattern X in measure 1?  
diminution  
hemiola  
✓ triplet
- ✓ 22. What compositional technique is used in the treble clef, measure 2, beats 1 and 2?  
Sequence
- ✓ 23. To what key does the music modulate?  
C Major
- ✓ 24. The pivot chord occurs in measure 3. What is the name of the pivot chord?  
G Major  
a minor  
✓ C Major
- ✓ 25. Name boxed chords a through d 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. 3, g<sup>o6</sup><sub>4</sub>, etc.  
a. B<sup>o</sup> Major 5  
b. F Major 4  
c. b diminished 6  
✓ d. G Major 5  
Dim. 7  
4 notes
- ✓ 26. Name each circled interval with its quality and number.  
1. m6  
2. A4  
3. M3
- ✓ 27. This example is from a Sonata. Which of these terms is not associated with Sonata form?  
Development  
✓ Rearticulation  
Exposition

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Andante sostenuto

Bruch: Six Piano Pieces, Op. 12, No. 1

Answer questions 28-33 about the music above. (14 points total / 1 point each)

28. According to the key signature and the first two measures, what is the key? B<sup>b</sup> Major
29. Which two notes will be used for the trill on beat 2 of measure 1? D - E<sup>b</sup> F - E<sup>b</sup>
30. Name boxed chords a through f with Roman numerals and figured bass. Add lines above and below Roman numerals for Major and Dominant 7th chords, such as V .
- |    |                      |                      |
|----|----------------------|----------------------|
| a. | <u>I</u>             | <u>6</u>             |
| b. | <u>IV</u>            | <u>6</u><br><u>4</u> |
| c. | <u>I</u>             | <u>6</u><br><u>4</u> |
| d. | <u>V<sup>7</sup></u> | <u>iii</u>           |
| e. | <u>V<sup>7</sup></u> | <u>V</u>             |
| f. | <u>V</u>             | <u>6</u><br><u>4</u> |
31. Name circled chords 1 through 4 with their scale degree names.
- Tonic
  - Dominant
  - Submediant
  - Subdominant
32. What type of cadence occurs at the end of measure 2? Plagal Half
33. Bruch is from the same historical period as Liszt. What is the name for this period? Romantic

