Student's Name _____

Teacher #_____ Branch_____

PIANO
ADV

Perfect Score:	150
Number Incorrect:	_____
Final Score:	_____
Grader's Initials:	_____

		Circle
Passing:	105	Pass / RAL
Convention Eligibility:	120	Yes / No
Exemption:	135	Yes / No

CERTIFICATE OF MERIT™

MUSICAL KNOWLEDGE EXAM

2011

PIANO ADVANCED LEVEL

EAR TRAINING - SET C

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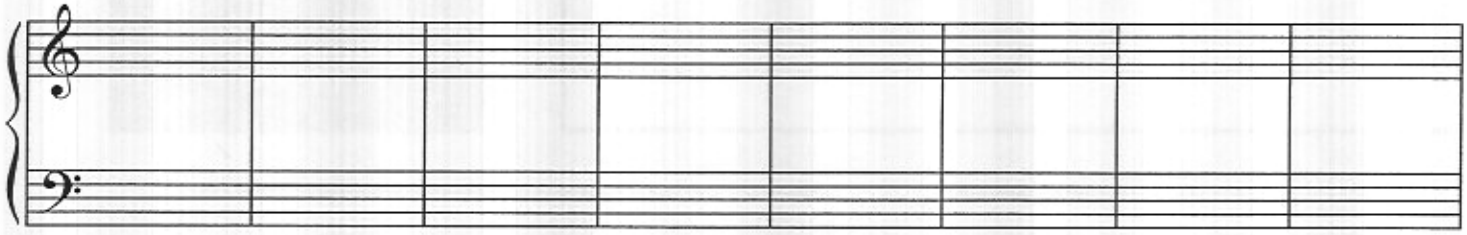
1. Write the key signature for each of the following keys in both clefs. (8 points)



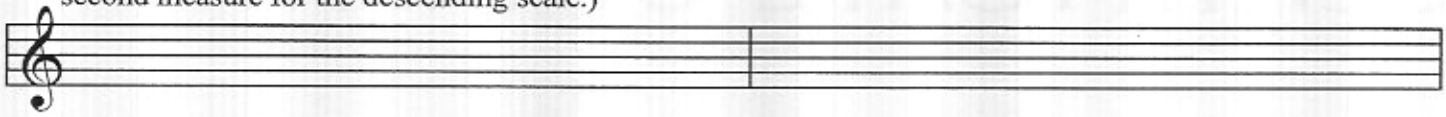
A♭ Major b minor G♭ Major C♯ Major f♯ minor d minor B Major b♭ minor

2. Write the term that describes each of the following key relationships. (3 points)

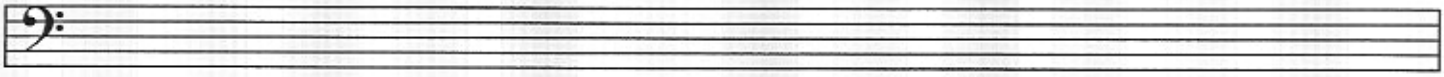
   a. G Major and e minor _____
   b. F Major and f minor _____
   c. F♯ Major and G♭ Major _____

3. Write each of the following scales, one octave. Do not use a key signature. Put accidentals before the notes. (5 points)

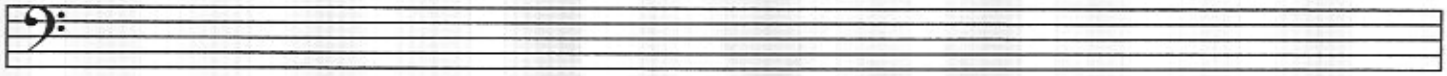
   c minor, melodic form, ascending and descending (Use the first measure for the ascending scale and the second measure for the descending scale.)



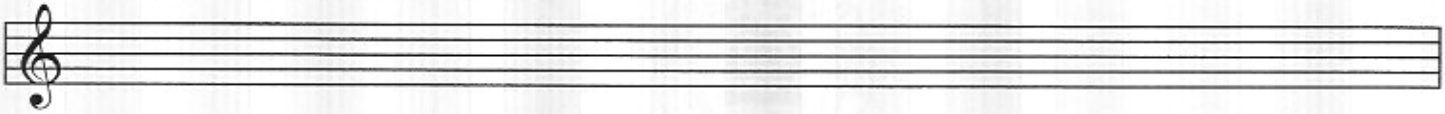
   e♭ minor, natural form, descending



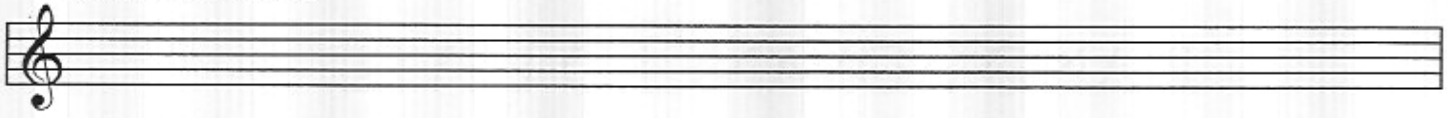
   Whole tone beginning on D, descending



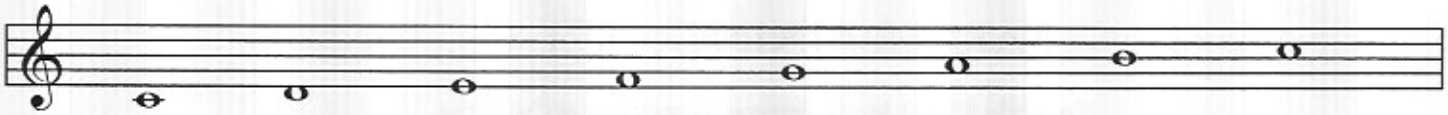
   Chromatic beginning on E, ascending



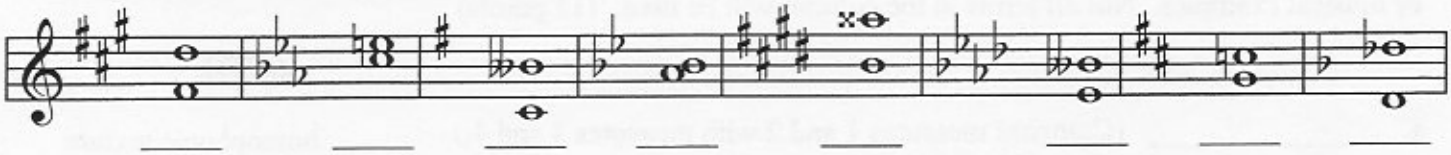
   D♭ Major, ascending



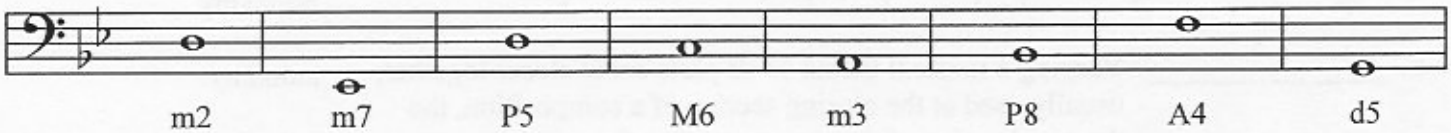
4. Add the accidental that will make this the Lydian mode. (1 point)



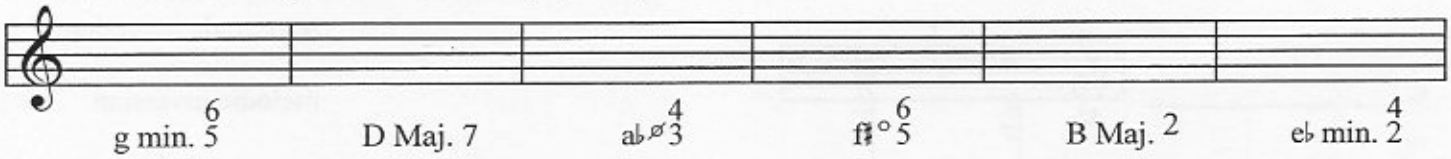
5. Name each of the following intervals. For Major or minor intervals, please write "M" or "m" clearly. **Observe each key signature**. (8 points)



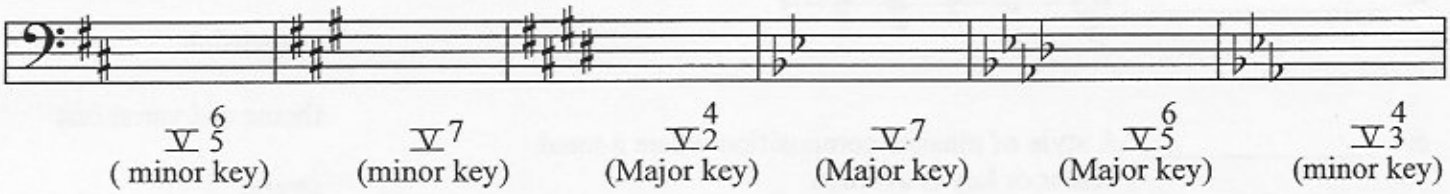
6. Write a note above each given note to complete the following intervals. **Observe the key signature**. (8 points)



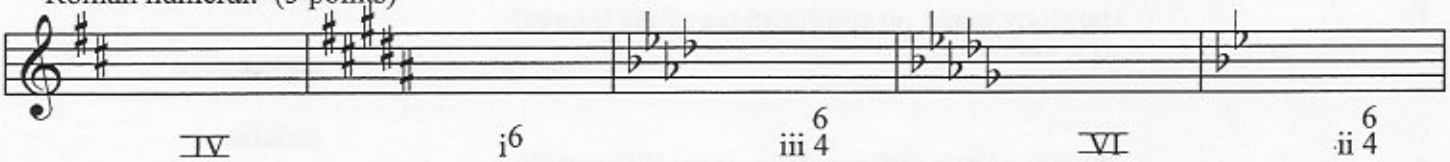
7. Write the following seventh chords. (6 points)



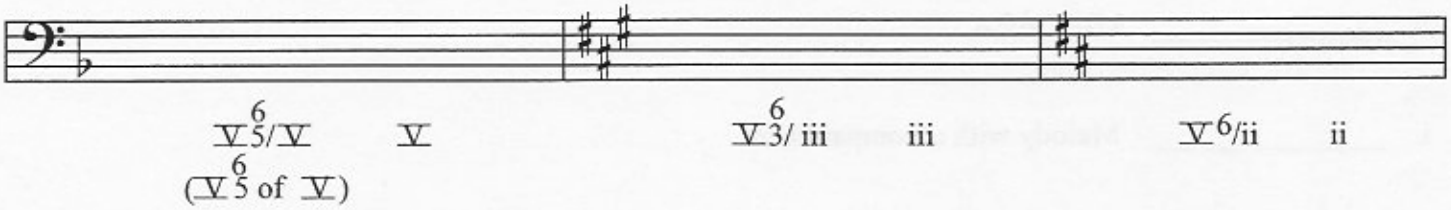
8. Write the following Dominant Seventh chords **in these keys**. Use the Major key or minor key as indicated under the Roman numeral for each example. (6 points)



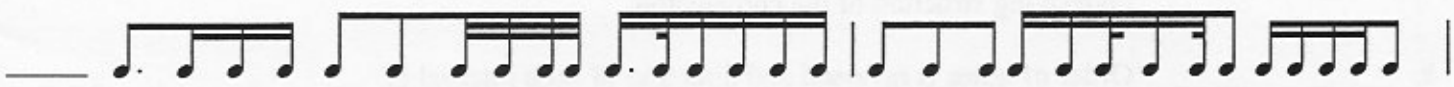
9. Write each of the following chords. Determine whether to use the Major or minor key by the quality of each Roman numeral. (5 points)



10. Write each of the following chords, using the **Major key** for each example. (6 points)



11. Determine the time signature of the following rhythmic pattern. (1 point)

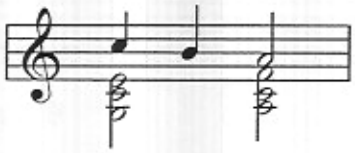


12. Select and write the correct term from the list in the right-hand column for each of the following definitions or musical examples. Not all terms in the column will be used. (11 points)

a. _____ (Compare measures 1 and 2 with measures 3 and 4.)

b. _____ Varying a musical theme so its parts come closer together, usually used at the closing section of a composition, the the overlapping of themes, or moving from one movement to another without pausing.

c. _____



d. _____

e. _____ A style of musical composition where a tonal center or key is avoided

f. _____ Harmony based on combinations of the interval of a 3rd

g. _____ The use of two different keys or tonalities at the same time

h. _____ ABACABA

i. _____ Melody with accompaniment

j. _____ Music based on a particular succession of pitches, rhythms, or dynamics that are repeated over and over to provide the underlying structure of the compositon.

k. _____ Order of notes is reversed and direction of each interval is turned upside down

Terms

homophonic texture

passing tone

bitonality

atonality

polyphonic

retrograde inversion

melodic inversion

quartal harmony

rondo

suspension

theme and variations

stretto

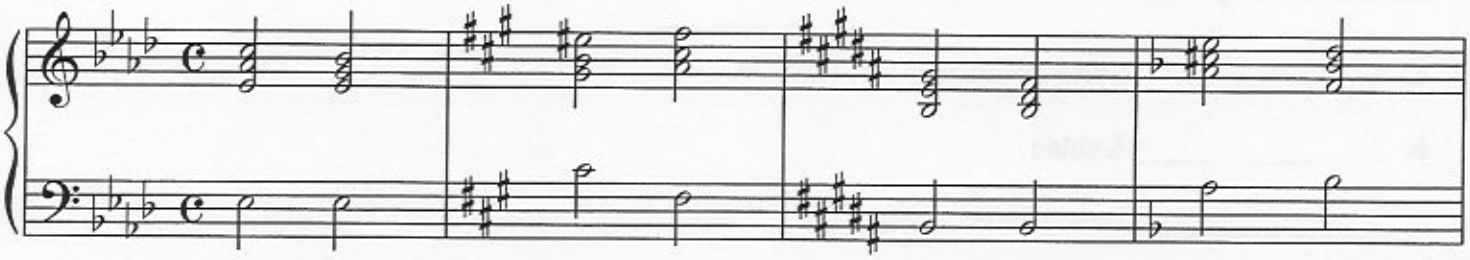
tertian harmony

anticipation

serialism

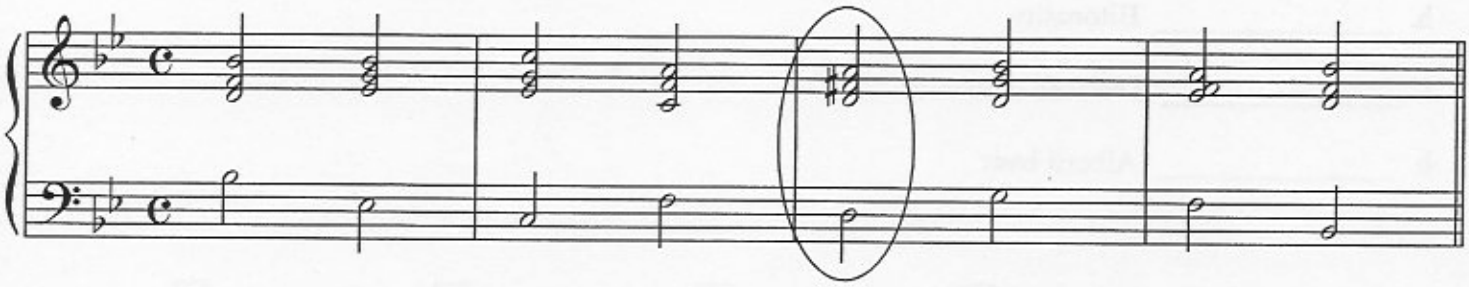
retrograde

13. Write the name, not the Roman numerals, of each of the following cadences. (4 points)



_____ (Major key) _____ (minor key) _____ (Major key) _____ (minor key)

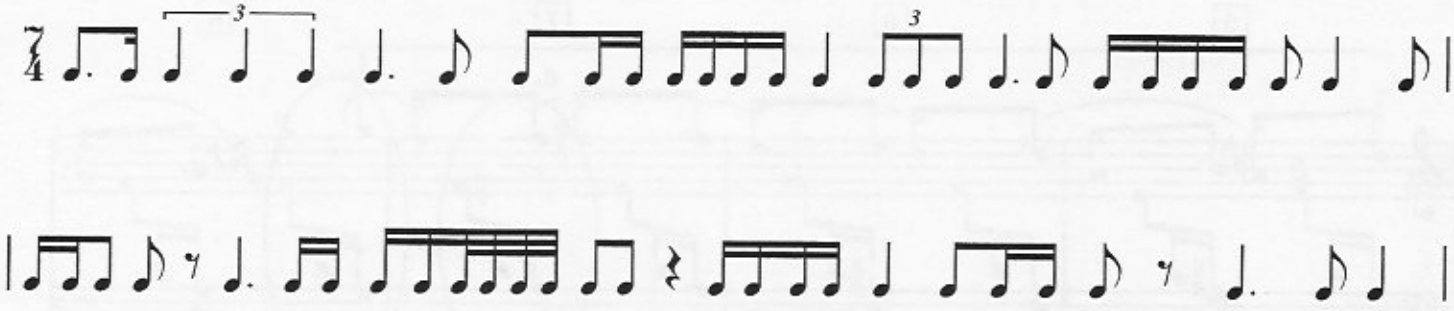
14. Write Roman numerals and figured bass under the chords for this example. For Major chords, add lines above and below the Roman numerals, such as $\underline{\underline{V}}$. (8 points)



15. Does the music in question 14 modulate? (1 point) _____ Yes _____ No

16. What term is used for the circled chord in question 14? (1 point) _____

17. Add the two missing barlines to the following example. (2 points)



18. Write the name of the historical period with which each musical style or composer is most frequently associated. (10 points)

a. _____ Lyric melodies

b. _____ Kuhlau

c. _____ Dance Suite

d. _____ Rameau

e. _____ Prokofiev

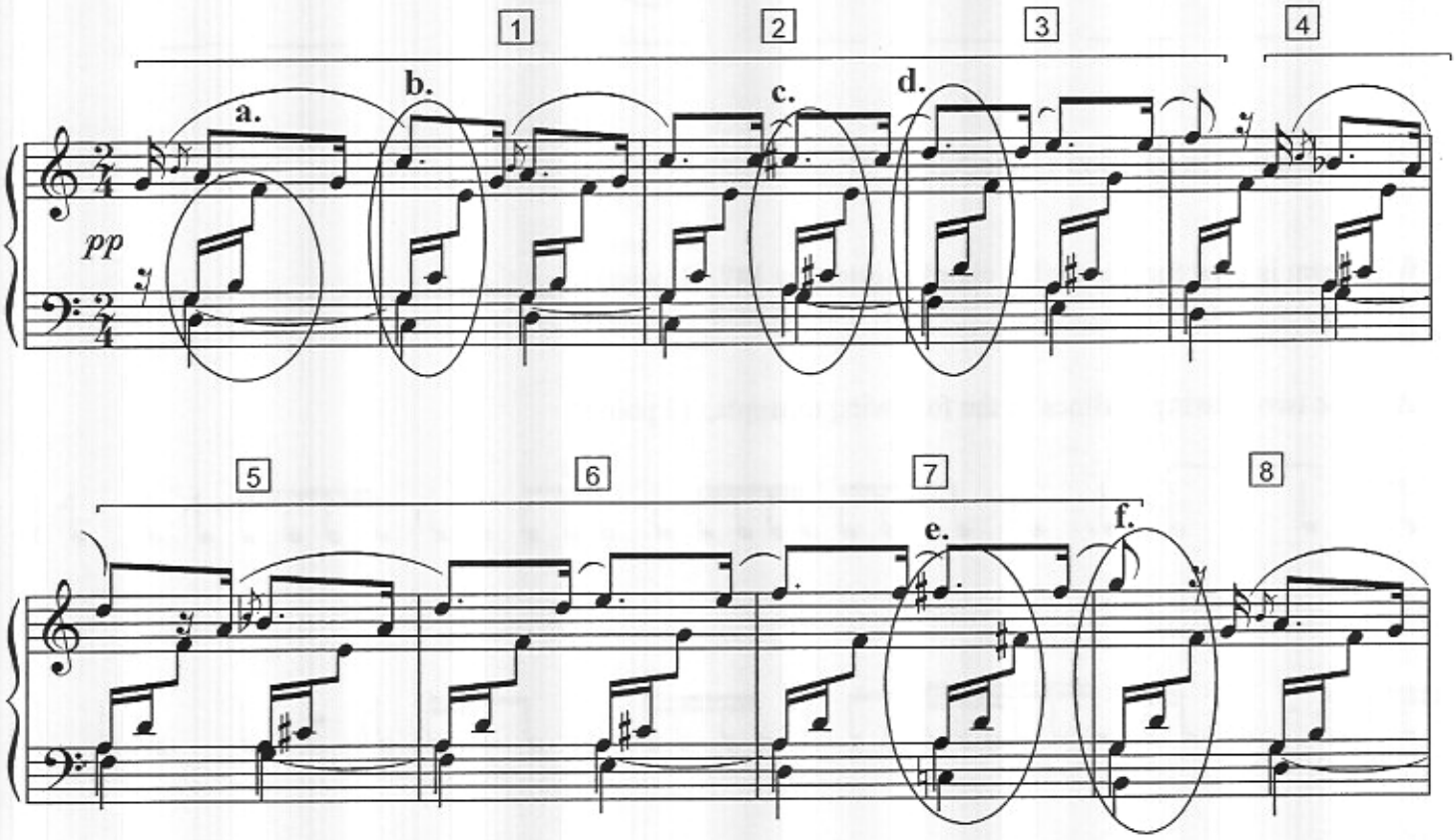
f. _____ Sonata form

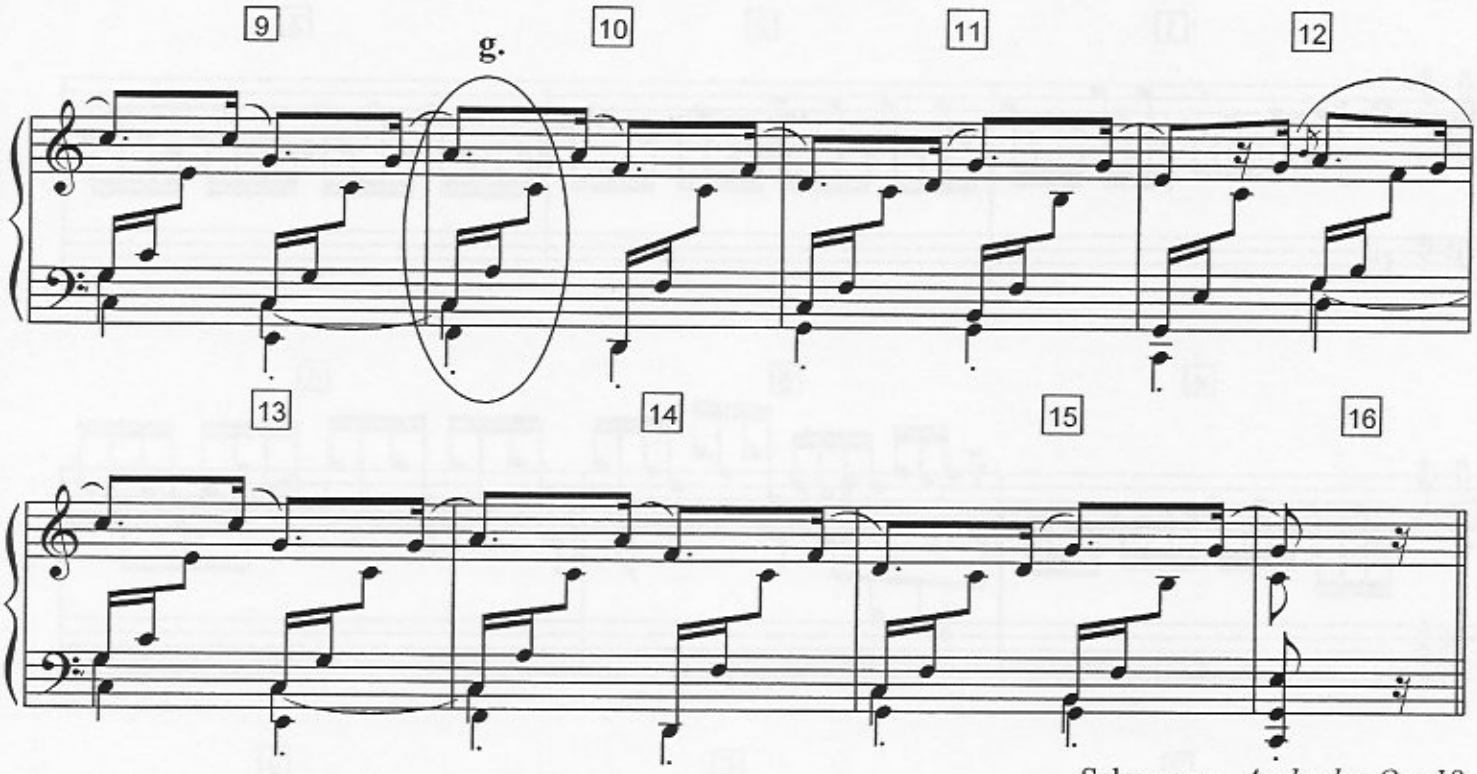
g. _____ Schubert

h. _____ Bitonality

i. _____ Terraced dynamics

h. _____ Alberti bass





Schumann: *Arabeske, Op. 18*

Answer questions 19-25 about the music on pages 6-7. (14 points)

19. What is the key? Please write "Major" or "minor" instead of using "M" or "m." _____ _____

20. What is the English meaning of the dynamic mark at the beginning of the example? _____

21. What two types of articulation should be used when performing this example? (2 points) _____

_____

22. What compositional technique occurs in measures 1-8, indicated by the brackets? _____

23. Name each circled chord with its Roman numeral and figured bass. For Major chords, add lines above and below the Roman numeral, such as $\overline{\text{V}}$.

a. _____

b. _____

c. _____

d. _____

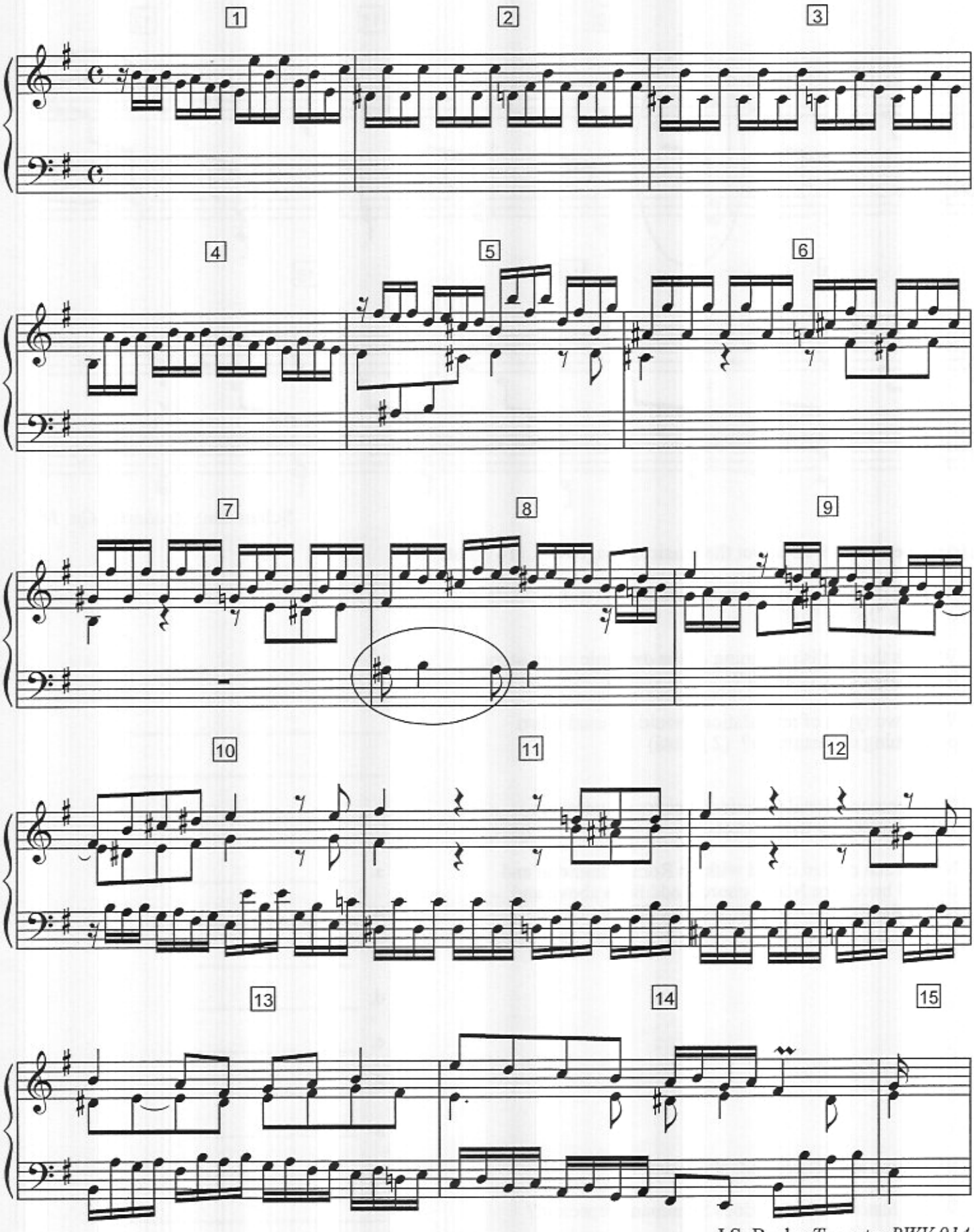
e. _____

f. _____

g. _____

24. What type of cadence ends the example? _____

25. Which historical period does Schumann represent? _____

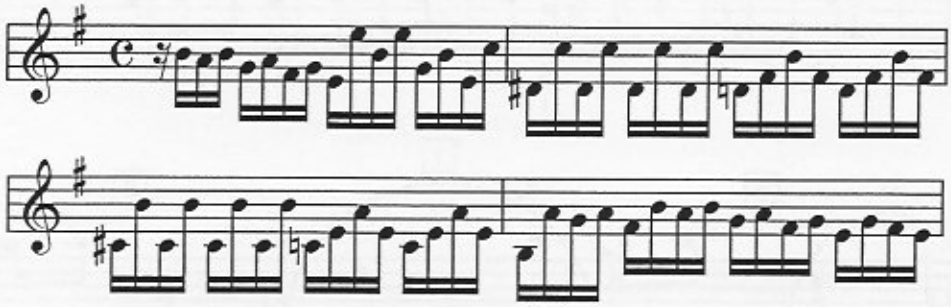

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15

Answer questions 26-33 about the fugue excerpt on page 8. (8 points)

26. In what key does this example begin? Please write "Major" or "minor" instead of using "M" or "m."

_____ _____

27. What term describes this melody, used in measures 1-4?



_____ countersubject
_____ exposition
_____ subject
_____ episode

28. What term is used for the melody in question 27 when it is transposed in measure 5?

_____ subject
_____ answer
_____ countersubject
_____ *stretto*

29. What term is used for this melody that first appears in measure 5?

_____ tonal answer
_____ real answer
_____ countersubject
_____ theme

30. How many voices are in this fugue?

_____ 1
_____ 2
_____ 3
_____ 4

31. This example is from the first section of the fugue, in which all the voices are introduced. What is the name for this section?

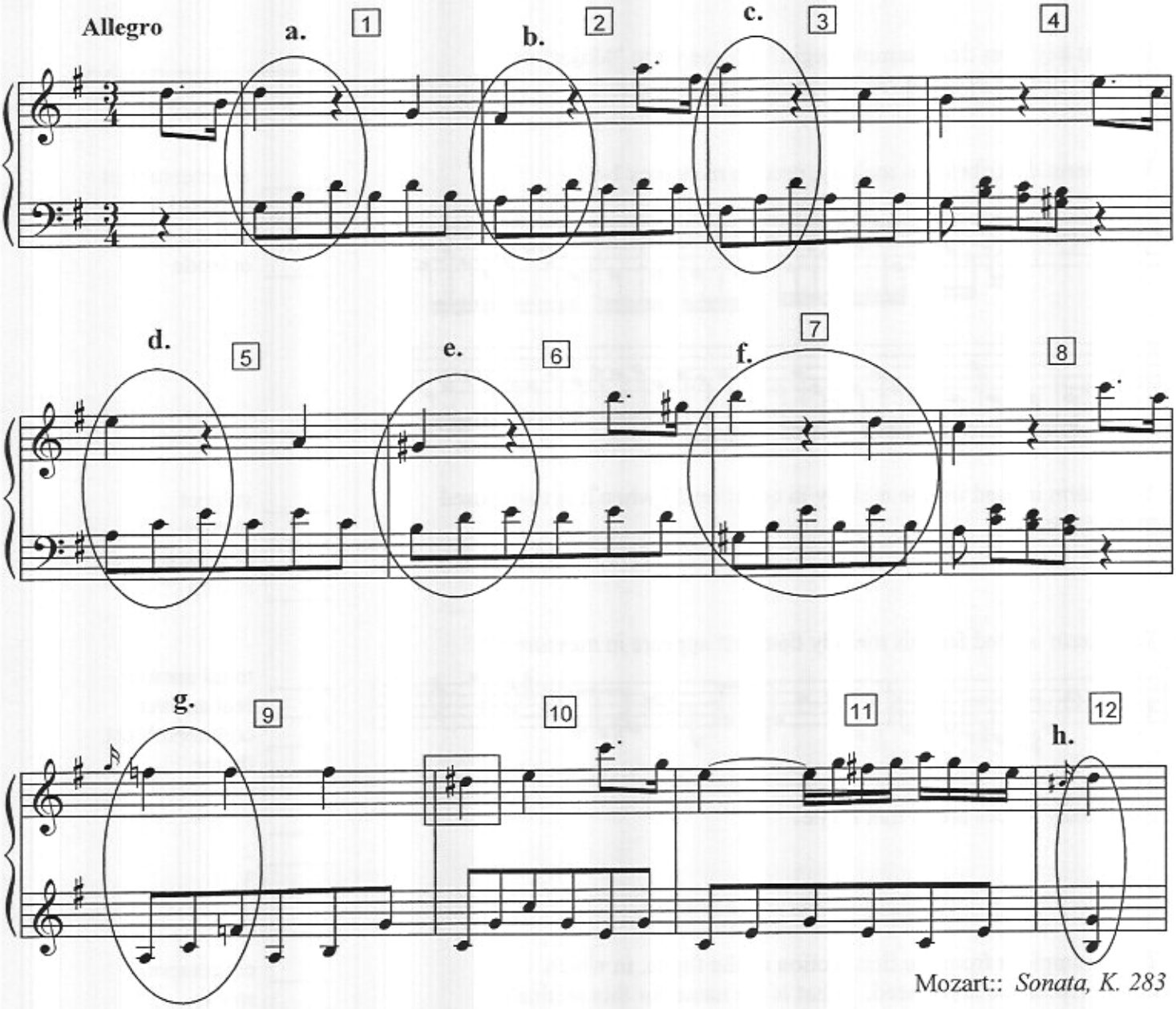
_____ counterpoint
_____ *stretto*
_____ episode
_____ exposition

32. What rhythmic term is used for the circled notes in measure 8?

_____ hemiola
_____ dotted rhythm
_____ syncopation
_____ diminution

33. Which of these composers is from the same historical period as J.S. Bach?

_____ Vivaldi
_____ Grieg
_____ Britten
_____ Czerny



Mozart:: *Sonata, K. 283*

Answer questions 34-45 about music above. (21 points)

34. Write the English meaning of the tempo. _____

35. What is the key? Please write "Major" or "minor" instead of using "M" or "m." _____ _____

36. When using numbers for counting, how will the first incomplete measure be counted? _____ 1 _____ 2 _____ 3

37. What is the name of the boxed nonharmonic tone in measure 10?

_____ upper neighbor
_____ appoggiatura
_____ passing tone
_____ anticipation

38. How many beats will the tied note in measure 11 receive?

_____ 3/4 beat
_____ 1 1/4 beats
_____ 1 1/2 beats

39. Does this example use Alberti bass?

_____ Yes _____ No

40. Name each circled chord with its root and quality. No figured bass is necessary. Please write "Major" or "minor" instead of using "M" or "m."

a. _____ _____
b. _____ _____
c. _____ _____
d. _____ _____
e. _____ _____
f. _____ _____
g. _____ _____
h. _____ _____

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

_____
_____
_____

42. When this opening section reoccurs in the third section of the movement, what term is used for the two melodies that will reappear?

_____ Tune 1 & Tune 2
_____ Theme 1 & Theme 2
_____ Motive 1 & Motive 2

43. In what key would you expect the second melody to appear in the third section of the movement?

_____ Subdominant
_____ Submediant
_____ Tonic

44. What tempo would be most likely for the second movement?

_____ Presto
_____ Allegro
_____ Andante

45. What tempo would be most likely for the third movement?

_____ Presto
_____ Lento
_____ Adagio

EAR TRAINING EVALUATION

This is your **Advanced Level** ear training evaluation. Listen to each question and its musical example. Mark your answer. Each example will be played two times. (13 points)

1. Recognition of minor or atonality in a phrase.

   minor ____ atonal ____

2. Recognition of intervals.

   Ex. 1 minor 2nd ____ Augmented 2nd ____
   Ex. 2 minor 7th ____ Augmented 5th ____
   Ex. 3 diminished 5th ____ Augmented 3rd ____

3. Recognition of seventh chords.

   Ex. 1 half-diminished ____ diminished ____
   Ex. 2 Dominant ____ minor ____

4. Recognition of a chord progression.

   A. i V i III V (V) VI ii V^7 i^6_4 V i ____
   B. i V i III III^+ (III^+) VI iv V^7 i^6_4 V I ____

5. Recognition of natural, harmonic, or melodic minor and whole tone scales.

   Ex. 1 natural ____ harmonic ____ melodic ____ whole tone ____
   Ex. 2 natural ____ harmonic ____ melodic ____ whole tone ____
   Ex. 3 natural ____ harmonic ____ melodic ____ whole tone ____

6. Recognition of a cadence.

   Authentic ____ Half ____

7. Recognition of texture.

   Homophonic ____ Polyphonic ____

8. Recognition of meter.

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