

Points

Points

1. Key Signatures 8

f# min E Maj g# min D# Maj A# Maj eb min B Maj c# min

2. Scales 7

b minor, natural form, ascending

Gb Major, ascending

Whole Tone beginning on D, ascending

c minor, harmonic form, descending

Chromatic beginning on D, descending

e minor, melodic form, ascending and descending

F# Major

3. Intervals (Give full credit if student rewrites sharps or flats that occur in the key signature.) 8

M6 m7 d5 M2 d6 A4 A2 m3

4. Triads 6

g min 3 Eb Maj 4 f dim 3 D# Aug 4 b min 3 c# dim 3

5. Dominant Sevenths 5

V3 V2 V5 V3 V7

6. Seventh Chords, Naming 6

f dim 7, c# half dim 2 (or 2), A# Maj 5, g half dim 3, d# min 7, e dim 3

7. Roman Numerals and Figured Bass 8

(V 5 of ii) ii (V 3 of V) V 3 (or V 6)
(V 7 of iii) iii 4 (V 5 of vi) vi

8. Secondary Dominant(s) 1

9. Modes 2

- a. Dorian
- b. Mixolydian

10. Baroque Suite 4

- a. allemande
- b. gavotte
- c. minuet
- d. polonaise

11. Transposition 1

12. Rhythm - Counts 4

1 2 & 3 & a 4 1 & 2 & 3 & 4 &

1 2 & 3 4 1 & 2 & 3 4

13. Measure 2 1

14. Measures 3 and 4 1

15. Measure 1 1

ANSWER KEY

LEVEL 9
Total Points = 139

CERTIFICATE OF MERIT
2008

16. Roman Numerals Points
11

G Major: I IV V7 I
D Major: IV V7 I ii⁶₍₃₎ I⁶₄ V7 I

17. pivot chord Points
1

18. Modulation Points
1

19. Chord Progression in f minor (Do not take off points if written using whole notes) Points
5

i iv⁶₄ ii⁰ V⁶₅ i

20. Terms Points
8

- | | |
|-------------------------|-----------------------|
| a. dying away | e. half voice |
| b. somewhat free rhythm | f. contrapuntal piece |
| c. virtuosic piece | g. in a singing style |
| d. multiple voices | h. immediately slower |

21. History - True or False Points
10

- a. T
- b. F
- c. F
- d. T
- e. T
- f. T
- g. F
- h. T
- i. F
- j. T

Musical Example by Beethoven Points
12

- 22. E \flat Major
- 23. E \flat Major
- 24. Chromatic
- 25. Authentic
- 26. Two
- 27. Development
Recapitulation
- 28. 1. f minor 7th (accept f minor 5)
2. a diminished 7th

Beethoven, cont.

- 29. a. I⁶₄
- b. V 7
- c. IV (or IV⁵₃)

Musical Example by Schubert Points
12

- 30. G \flat Major
- 31. Walking tempo
- 32. $\frac{2}{2}$ $\frac{2}{2}$
- 33. Use damper pedal
- 34. a. vi (or vi⁵₃)
- b. ii⁶ (or ii⁶₃)
- c. V² (or V⁴₂)
- d. I⁶ (or I⁶₃)
- 35. 1. c half diminished 7 (c half diminished ⁴₃, c⁴₇, c⁴₃)
- 2. D \flat Major (or D \flat Major ⁵₃)
- 3. D \flat Augmented (or D \flat Augmented ⁶₄)
- 36. Yes

Ear Training (Set C) Points
16

- 1. minor
- 2. Courante
- 3. A
- 4. diminished
- 5. Ex. 1: Second inversion
Ex. 2: First inversion
- 6. Ex. 1: Major 6th
Ex. 2: Augmented 4th
Ex. 3: Perfect 5th
- 7. Ex. 1: natural minor
Ex. 2: harmonic minor
- 8. Ex. 1: Major 7th chord
Ex. 2: Dominant 7th chord
- 9. $\frac{3}{4}$ time
- 10. Contemporary
- 11. Classical Sonata