

# ANSWER KEY

# LEVEL 9

# CERTIFICATE OF MERIT

Please read *Guidelines for Grading Theory Tests*.

Total Points = 140

2012

When students are asked to write out "Major" or "minor," do not deduct points if they write "M" or "m" legibly, or use abbreviations "Maj.," "maj.," "Min." or "min."

Points

Points

## 1. Key Signatures 8

C# Maj g# min A Maj g min D# Maj c# min f min E# Maj

## 2. Scales 7

c minor, harmonic form, descending

Gb Major, ascending

b minor, natural form, ascending

Whole Tone, beginning on E, ascending

Chromatic, beginning on F, descending (accept if written using sharps and naturals if notes are correct)

A Major, descending

f# minor, melodic form, ascending and descending (top f# may be in second measure or repeated)

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

M2 d5 A6 P4 m3 m7 A8 d6

## 4. Triads 6

f# min. 4 D Maj. 5 Gb Aug. 5 B Aug. 3 e dim. 6 Ab Maj. 3

## 5. Chords from Roman numerals 5

vii° (Major) ii<sup>6</sup> iv<sup>4</sup> V<sup>3</sup> (Major) VI<sup>3</sup>

## 6. Seventh Chords, Adding Accidentals 6

eø<sup>6</sup><sub>5</sub> c°<sup>6</sup><sub>5</sub> Ab Maj 7 b min 3 D# Maj 3 f#°<sup>4</sup><sub>2</sub>

## 7. Roman Numerals and Figured Bass (Lines are required on Major Roman numerals.) 8

meas. 1:  $\overset{(4)}{\vee} 2 / ii$  ii (3) meas. 2:  $\vee 7 / \text{IV}$  IV<sup>6</sup><sub>4</sub>

meas. 3:  $\vee 5 / \vee$   $\vee (3)$  meas. 4:  $\vee 3 / vi$  vi (3)

## 8. Modes 2

a.

b.

## 9. Baroque Suite 4

- German origin, simple binary form, usually in  $\frac{4}{4}$  time
- French origin, duple meter, begins on an upbeat
- French origin, simple triple meter, moderate tempo
- Irish origin, compound duple meter, usually quick

## 10. Transposition (Accept one octave lower) 1

## 11. Rhythm - Adding Notes (Notes may be attached with a beam or separated with a flag) 4

## 12. 6 1

13. 2

Points

Points

14. Roman Numerals (5/3 is optional)

8

1 2 3 4 5 6 7 8

I(5/3) V(5/3) I(5/3) V<sup>6</sup>5/vi vi(5/3) ii(5/3) V<sup>6</sup>7 I(5/3)

15. a. 5  
b. 4  
c. 4 and 7 (2 points)

4

16. Chord Progression in c# minor

i iv<sup>6</sup>4 ii<sup>0</sup> V<sup>6</sup>5 i

17. Definitions

10

k, g, b, m, h, a, e, i, c, l

18. History

10

- |                             |                      |
|-----------------------------|----------------------|
| a. Classical                | f. Romantic          |
| b. Baroque and Contemporary | g. More chromaticism |
| c. Poulenc                  | h. Classical         |
| d. Scarlatti                | i. Chopin            |
| e. Sonata form              | j. Haydn             |

Musical Example by Schubert

11

19. slightly slower than Allegro  
20. A<sup>b</sup> Major  
21. homophonic  
22. a. I(5/3)  
b. V(5/3)  
c. V(5/3)  
d. V(5/3)/V(5/3)  
e. V(5/3)  
f. ii(5/3)

Schubert, cont.

23. 1. g half diminished <sup>4</sup>3 (g<sup>4</sup>∅<sup>3</sup>)  
2. C Major (5/3)

Musical Example by Clementi

24. d minor 14  
25. a. d minor (5/3) (d min. 5/3)  
b. c# diminished <sup>4</sup>3 (c<sup>4</sup>∅<sup>3</sup>)  
c. B<sup>b</sup> Major (5/3) (B<sup>b</sup> Maj. 5/3)  
d. e diminished <sup>6</sup>3 (e dim. 6/3; e<sup>6</sup>∅<sup>3</sup>)  
e. A Major (5/3) (A Maj. 5/3)  
26. Half  
27. Exposition  
Development  
Recapitulation  
28. 1. P4  
2. M3  
3. M7  
4. m3

Ear Training (Set A)

16

1. Major  
2. Sarabande  
3. A  
4. Augmented  
5. Ex. 1: First inversion  
Ex. 2: Second inversion  
6. Ex. 1: Major 6th  
Ex. 2: Augmented 3rd  
Ex. 3: Perfect 5th  
7. Ex. 1: harmonic  
Ex. 2: natural  
8. Ex. 1: diminished 7th chord  
Ex. 2: half-diminished 7th chord  
9. Accept either answer  
10. Contemporary  
11. Classical Sonata