

Student's Name \_\_\_\_\_

Teacher's # \_\_\_\_\_ Branch \_\_\_\_\_

Score: \_\_\_\_\_ (Check one): *passed* \_\_\_\_\_ *needs more study* \_\_\_\_\_

Total Perfect Score = 120 Passing Score = 84 (70%) Convention Eligibility = 96 (80%)

**Keyboard**  
7

# CERTIFICATE OF MERIT™



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*(please do not write on if this label is in color)*

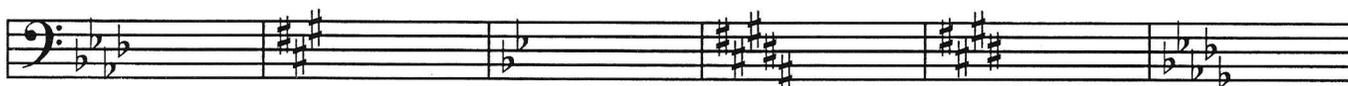
## Musical Knowledge Examination

**KEYBOARD: LEVEL 7**

**2008 Edition**

**Ear Training – Set C**

1. Name each Major key. (6 points)



\_\_\_\_\_ Major    \_\_\_\_\_ Major    \_\_\_\_\_ Major    \_\_\_\_\_ Major    \_\_\_\_\_ Major    \_\_\_\_\_ Major

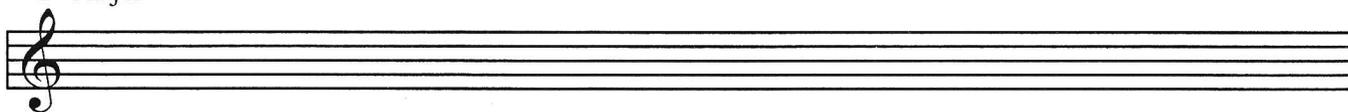
2. Name each minor key. (6 points)



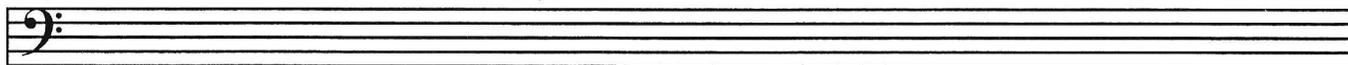
\_\_\_\_\_ minor    \_\_\_\_\_ minor    \_\_\_\_\_ minor    \_\_\_\_\_ minor    \_\_\_\_\_ minor    \_\_\_\_\_ minor

3. Write these scales. Do not use a key signature. Put the sharps or flats before the notes. (3 points)

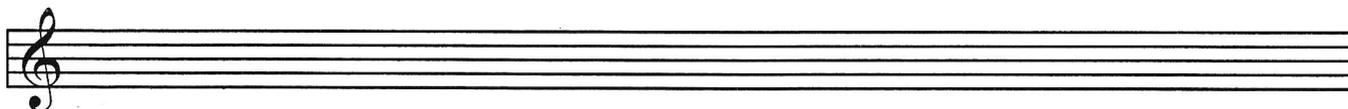
B $\flat$  Major



c minor, harmonic form

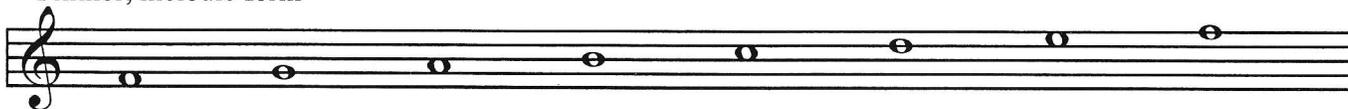


e $\flat$  minor, natural form

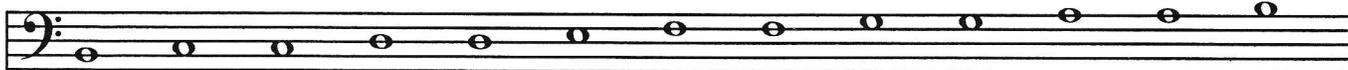


4. Add accidentals to complete these scales. (3 points)

f minor, melodic form



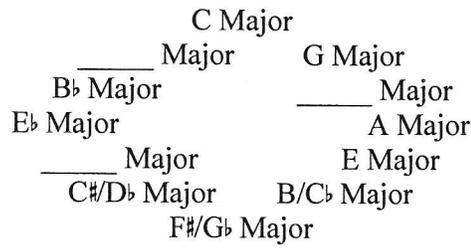
Chromatic



Whole Tone



5. Fill in the three missing Major key names to complete the circle of fifths. (3 points)



6. Write a note above each given note to complete these intervals. (6 points)

7. Name these triads with their roots and qualities (Major, minor, Augmented or diminished). (6 points)

8. Circle the correct figured bass (inversion) for each triad. (6 points)

9. Name each seventh chord with its root and figured bass (for example, a diminished <sup>4</sup>3). (5 points)

10. Write the following Dominant 7th chords **in these keys**. (5 points)

11. Write each chord indicated by the scale degree name, in root position, in the given key. The first one is given. (5 points)

12. Name each cadence. Use the Major key for each example. (4 points)

The image shows four measures of music, each representing a different cadence. The first measure is in D major (two sharps) and shows a half cadence. The second measure is in B minor (two flats) and shows a half cadence. The third measure is in B minor (two flats) and shows a half cadence. The fourth measure is in D major (two sharps) and shows a full cadence.

13. Transpose this example from the key of C Major to the key of F Major. (1 point)

The image shows a melody in C major on a treble clef staff. The notes are C4, D4, E4, F4, G4, A4, B4, C5. To the right is an empty treble clef staff for transposition.

14. Check the correct name for each mode. (2 points)

- a.  Dorian  
 Aeolian  
 Mixolydian

The image shows a mode on a treble clef staff. The notes are C4, D4, E4, F4, G4, A4, B4, C5. This is the natural minor scale (Aeolian mode).

- b.  Aeolian  
 Ionian  
 Mixolydian

The image shows a mode on a bass clef staff. The notes are C3, D3, E3, F3, G3, A3, B3, C4. This is the natural minor scale (Aeolian mode).

15. Check the composer that is from each given historical period. (4 points)

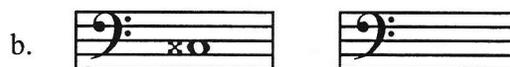
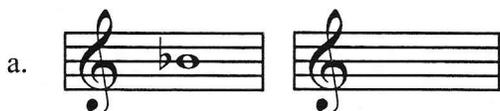
- a. Baroque  Haydn  
 Handel  
 Kabalevsky  
 Grieg

- b. Classical  Bartok  
 J.S. Bach  
 Beethoven  
 Shostakovich

- c. Romantic  Schumann  
 Prokofiev  
 Mozart  
 Scarlatti

- d. Contemporary  Telemann  
 Schubert  
 Kuhlau  
 Bartok

16. Write the enharmonic equivalent for each note. (2 points)



17. Add one note to each measure to complete this rhythm. (4 points)



18. Check the correct definition for each example. (8 points)

a.   canon  
 mordent  
 appoggiatura  
 trill with prefix from below

b. *allargando*  gradually slower, broaden  
 gradually faster, quicken  
 gradually softer, dying away  
 gradually staccato

c. *grazioso*  grumpily  
 growing  
 growling  
 gracefully

d. *pesante*  gently  
 softly  
 heavily  
 slowly

e. Sonata Form  Exposition, Development, Recapitulation  
 ABAB form  
 Theme and Variations  
 Minuet

f. *lento*  quickly  
 slowly  
 sadly  
 happily

g. *ritenuto*  gradually slower  
 gradually faster  
 immediately faster  
 immediately slower

h. *senza*  softly  
 without  
 happily  
 curiously

**Andante teneroso**

Answer these questions about this excerpt from *Evening* by Prokofiev. (14 points)

19. Name the key. Be sure to tell if it is Major or minor. \_\_\_\_\_
20. What type of note will receive one beat? \_\_\_\_\_
21. What is the meaning of the tempo *Andante teneroso*?  
(Check the answer.)  
 Quickly and tenderly  
 Very slowly and tenderly  
 Walking tempo and tenderly
22. What term describes the left hand part in measures 1-3?  
 ostinato  
 octave  
 obligato
23. What is the meaning of *piu p*, used in measure 1? (Give the English meaning.) \_\_\_\_\_
24. What is the meaning of *espress.* (*espressivo*) used in measure 5? (Give the English meaning.) \_\_\_\_\_
25. How many beats will the tied D<sup>b</sup> in measure 8-9 receive? \_\_\_\_\_
26. What dynamic mark is used in measures 9-10? \_\_\_\_\_
27. Name each circled chord with its root and quality (such as c minor).  
 a. \_\_\_\_\_  
 b. \_\_\_\_\_  
 c. \_\_\_\_\_
28. Name each boxed interval.  
 1. \_\_\_\_\_  
 2. \_\_\_\_\_  
 3. \_\_\_\_\_

**Allegro maestoso**

Answer these questions about this example from a Polonaise by Chopin. (14 points)

29. What is the minor key? \_\_\_\_\_ minor
30. What type of note will receive one beat? \_\_\_\_\_
31. What accidental is used in measure 1? \_\_\_\_\_
32. What type of motion is used in measure 5? (Check the answer.)  
 Scale  
 Arpeggio  
 Imitation
33. Name each circled chord with its Roman Numeral and figured bass (such as I<sup>6</sup> 4).  
 a. \_\_\_\_\_  
 b. \_\_\_\_\_  
 c. \_\_\_\_\_  
 d. \_\_\_\_\_
34. Name the boxed intervals.  
 1. \_\_\_\_\_  
 2. \_\_\_\_\_  
 3. \_\_\_\_\_
35. What type of cadence ends the example? \_\_\_\_\_
36. Which historical period does Chopin represent? \_\_\_\_\_

37. Write the counts under these notes for this rhythm, used in measure 1.

## EAR TRAINING EVALUATION

This is your Level 7 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 Major or minor in a four-measure phrase.

Major \_\_\_\_\_ minor \_\_\_\_\_

2. Recognition of Alberti bass.

Yes \_\_\_\_\_ No \_\_\_\_\_

3. Recognition of Major, minor, diminished, or Augmented triads.

Ex. 1 Major \_\_\_\_\_ minor \_\_\_\_\_ diminished \_\_\_\_\_ Augmented \_\_\_\_\_

Ex. 2 Major \_\_\_\_\_ minor \_\_\_\_\_ diminished \_\_\_\_\_ Augmented \_\_\_\_\_

4. Recognition of intervals.

Ex. 1 minor 6th \_\_\_\_\_ minor 7th \_\_\_\_\_

Ex. 2 minor 3rd \_\_\_\_\_ Augmented 4th \_\_\_\_\_

5. 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 \_\_\_\_\_

Ex. 3 natural minor \_\_\_\_\_ harmonic minor \_\_\_\_\_ melodic minor \_\_\_\_\_

6. Recognition of a chord progression.

A. I IV ii V<sup>7</sup> I \_\_\_\_\_ B. I IV I V<sup>7</sup> I \_\_\_\_\_

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

$\frac{3}{4}$  time \_\_\_\_\_  $\frac{4}{4}$  time \_\_\_\_\_

8. Recognition of tempo.

Allegro \_\_\_\_\_ Andante \_\_\_\_\_

9. Recognition of a cadence.

Plagal \_\_\_\_\_ Deceptive \_\_\_\_\_