


| | Points | | Points |
|--|--------|--|--------|
| <p>1. Key Signatures 8</p>  <p style="text-align: center;">c# m BM A#M b# m G#M dm EM f# m</p> | | <p>7. Seventh Chords 6</p>  | |
| <p>2. Key Relationships 3</p> <p>a. F# Major b. d minor c. f# minor</p> | 5 | <p>8. Dominant Seventh Chords 6</p>  | |
| <p>3. Scales</p> <p>Whole Tone on A, Ascending</p>  <p>f minor, melodic form, ascending and descending</p>  <p>Chromatic, beginning on D, ascending</p>  <p>b# minor, natural form, ascending</p>  <p>e minor, harmonic form, descending</p>  | | <p>9. Writing Chords 5</p>  | |
| <p>4. Dorian Mode 1</p> | | <p>10. Writing Secondary Dominants 6</p>  | |
| <p>5. Intervals - Naming 8</p> <p>A4, M7, P5, M3, d7, m2, A8, d4</p> | | <p>11. Rhythm - Counts 4</p>  <p>1 2 3 4 5 1 2 3 4 5 or 1 & 2 & 3 & 4 & 5 & 1&2 & 3& 4 & 5&</p> <p>1 2 3 4 5 1 2 3 4 5 1 & 2 & 3 4 & 5 1 2 & 3 4 5</p> | |
| <p>6. Intervals - Writing (Give full credit if student rewrites sharps or flats that occur in the key signature.) 8</p>  <p style="text-align: center;">M2 A5 A2 P4 m7 m3 P8 M6</p> | | <p>12. Terms 8</p> <p>a. Theme and Variations b. Rondo c. Serialism d. Bitonality e. Passing Tone f. Quartal Harmony g. Retrograde h. Melodic Inversion</p> | |

ANSWER KEY

LEVEL ADVANCED

CERTIFICATE OF MERIT

Total Points = 150

2008

| | Points | | Points |
|--|--------|--|--------|
| 13. Cadences | 4 | Musical Example by Beethoven | 23 |
| Authentic, Half, Deceptive, Plagal | | 29. d minor | |
| 14. Chord Progression | 11 | 30. $\frac{2}{2}$ | |
| <i>figured bass are optional</i> | | 31. Largo: very slow, stately, broadly, dignified | |
| D Maj: I $\overline{\text{IV}}$ $\overline{\text{V}}$ 7 I | | Allegro: fast, quick | |
| A Maj: $\overline{\text{IV}}$ $\overline{\text{V}}$ 7 I ii $\frac{6}{(3)}$ I $\frac{6}{4}$ $\overline{\text{V}}$ 7 I | | Adagio: slowly | |
| 15. Pivot Chord | 1 | 32. Turn | |
| 16. $\frac{3}{4}$ | 1 | 33. Repetition | |
| 17. History - Multiple Choice | 10 | 34. Sequence | |
| a. Telemann | | 35. a. $\overline{\text{V}}$ $\frac{6}{(3)}$ (or $\overline{\text{V}}$ $\frac{6}{3}$) | |
| b. Classical | | b. i (or i $\frac{5}{3}$) | |
| c. Alberti Bass, Classical | | c. iv (or iv $\frac{5}{3}$) | |
| d. Sarabande | | d. iv $\frac{6}{(3)}$ (or iv $\frac{6}{3}$) | |
| e. Classical and Contemporary | | e. i $\frac{6}{4}$ | |
| f. Baroque | | 36. 1. C Major (or C Major $\frac{6}{(3)}$ or $\frac{6}{3}$) | |
| g. Lyric melodies and descriptive titles | | 2. E \flat Major (or E \flat Major $\frac{6}{(3)}$ or $\frac{6}{3}$) | |
| h. Contemporary | | 3. c \sharp diminished 7 (or c \sharp $\frac{07}{(3)}$ or c \sharp dim $\frac{4}{(3)}$) | |
| i. Atonality | | 4. g \sharp diminished 7 (or g \sharp $\frac{07}{(3)}$) | |
| j. Liszt and Brahms | | 37. Anticipation | |
| Musical Example by Schubert | 14 | 38. 2 | |
| 18. D \flat Major | | 39. Development | |
| 19. Moderately | | Recapitulation | |
| 20. Syncopation | | 40. Adagio | |
| 21. No | | 41. Allegretto | |
| 22. a. $\overline{\text{V}}$ (or $\overline{\text{V}}$ $\frac{5}{3}$) | | Ear Training (Set C) | 13 |
| b. I (or I $\frac{5}{3}$) | | 1. Atonal | |
| c. $\overline{\text{IV}}$ (or $\overline{\text{IV}}$ $\frac{5}{3}$) | | 2. Ex. 1: Augmented 2nd | |
| d. $\overline{\text{V}}$ 7 | | Ex. 2: minor 7th | |
| 23. 1. d \flat minor | 4 | Ex. 3: Augmented 3rd | |
| 2. C \flat Dominant 7 (or C \flat Dom $\frac{3}{(3)}$) | | 3. Ex. 1: half-diminished | |
| 3. d half diminished 7 (or d \flat $\frac{4}{(3)}$, d half dim $\frac{4}{(3)}$) | 4 | Ex. 2: minor | |
| 24. Authentic | | 4. B | |
| 25. A | | 5. Ex. 1: whole tone | |
| 26. Schumann, Tchaikovsky, Grieg, others | | Ex. 2: melodic | |
| Musical Example by Bach | 5 | Ex. 3: natural | |
| 27. a. Subject | | 6. Authentic | |
| b. Countersubject | | 7. Polyphonic | |
| c. Answer | | 8. $\frac{3}{4}$ time | |
| 28. a. Exposition | | | |
| b. Episode | | | |