

[Student Information]

Name: _____
Student ID: _____
Teacher #: _____
Branch: _____

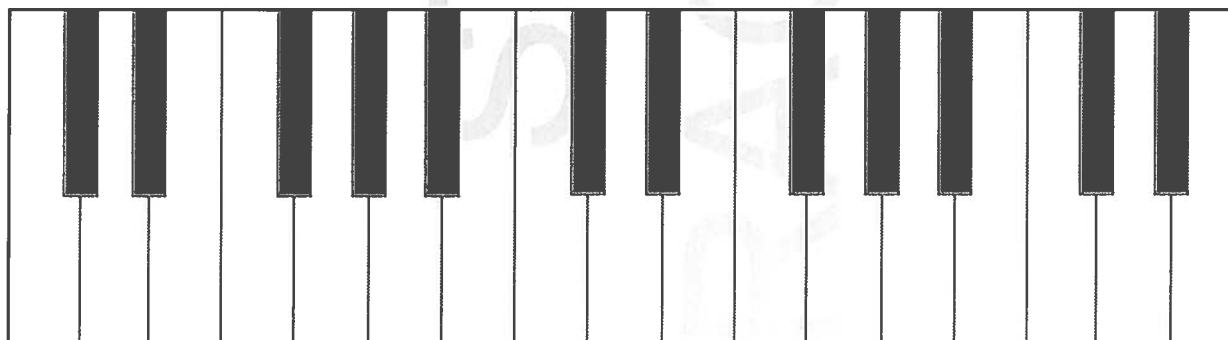
Perfect Score: 140
Number Incorrect: _____
Final Score: _____
Score Rating: PASS* / RAL
Grader Teacher #: _____
* Passing Score is 98 or higher

Cello
Level 9

Certificate of Merit®

Practice Theory Test

2016



Cello Level 9

1. Write the key signatures for the following keys. The first one is given. (11 points total / 1 point each)

F Major A Major G^b Major D^b Major C[#] Major E^b Major

f minor b minor a[#] minor c[#] minor g minor d[#] minor

2. Write the following scales using accidentals. Do NOT use key signatures. (6 points total / 1 point each)

B Major, descending

F[#] Major, ascending

C^b Major, descending

a^b natural minor, ascending and descending

e harmonic minor, ascending and descending

g[#] melodic minor, ascending and descending

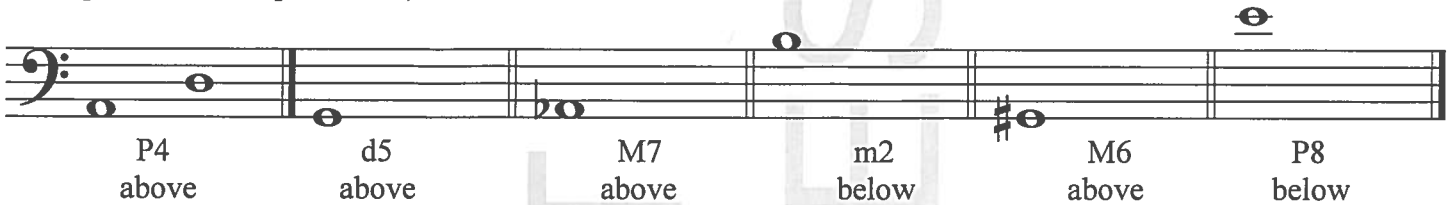
3. Complete the following chromatic scale by filling in the missing notes. (3 points total / 1 point each)

4. Name the following INTERVALS. The first one is done for you. (5 points total / 1 point each)



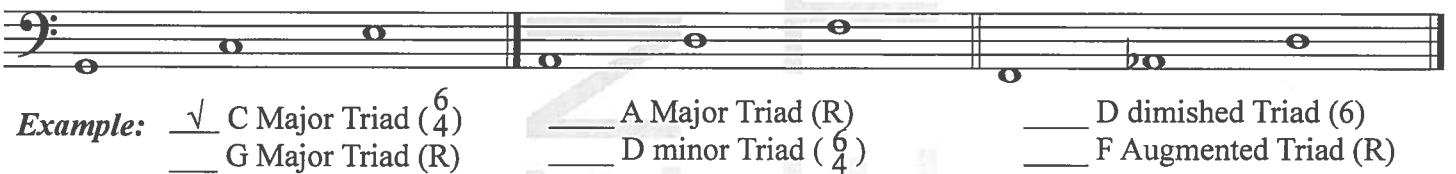
M3 _____

5. Write the NOTE to complete the following intervals. The first one is done for you. (5 points total / 1 point each)



P4 above d5 above M7 above m2 below M6 above P8 below

6. Name the following triads by root, quality, and inversion. Mark your answer. (2 points total / 1 point each)

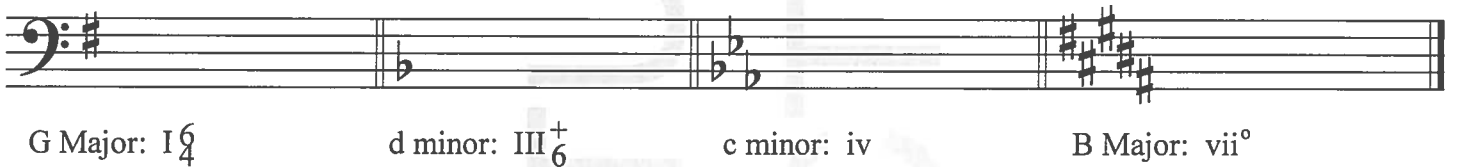


Example: $\sqrt{\quad}$ C Major Triad ($\frac{6}{4}$) _____ A Major Triad (R) _____ D diminished Triad (6)
 _____ G Major Triad (R) _____ D minor Triad ($\frac{6}{4}$) _____ F Augmented Triad (R)

7. Circle the ROOT of the inverted triads. The first one is done for you. (2 points total / 1 point each)

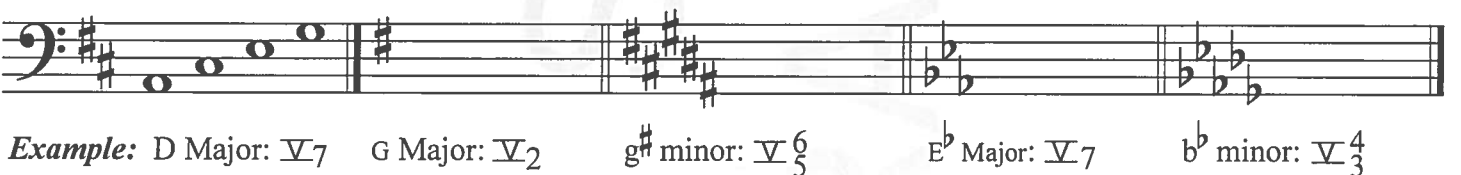


8. Write the indicated triads in the following keys. For minor keys, use **harmonic** minor. (4 points total / 1 point each)



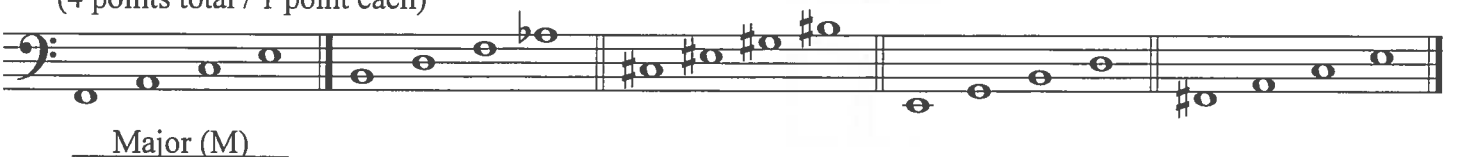
G Major: I $\frac{6}{4}$ d minor: III $\frac{6}{6}$ c minor: iv B Major: vii $^{\circ}$

9. Write the Dominant 7th (V_7) chords in these keys. For minor keys, use **harmonic** minor. The first one is done for you. (4 points total / 1 point each)



Example: D Major: V_7 G Major: V_2 g# minor: V_5^6 Eb Major: V_7 b minor: V_3^4

10. Identify the following 7th chords as Major (M), minor (m), half-diminished (\varnothing), or diminished (\circ). (4 points total / 1 point each)



Major (M) _____

18. Place each composer in his corresponding music history period. Choose ONLY from the list below.
(12 points total / 1 point each)

J. S. Bach, Beethoven, Brahms, Handel, Haydn, Mendelssohn, Mozart, Prokofiev, Shostakovich, Stravinsky, Tchaikovsky, Vivaldi

Baroque	_____	_____	_____
Classical	_____	_____	_____
Romantic	_____	_____	_____
20th/21st Century	_____	_____	_____

19. Write in the music history period for each musical characteristic. Choose from: Baroque, Classical, Romantic or 20th/21st Century. (8 points total / 1 point each)

_____	a. irregular and changing time signatures
_____	b. emotional restraint
_____	c. lyrical melodies
_____	d. major/minor tonalities developed
_____	e. dance suite
_____	f. sonata form developed
_____	g. atonality
_____	h. more chromaticism

20. Match the Baroque dance with its description. Choose from the list below.
(8 points total / 1 point each)

Allemande Prelude Courante Sarabande Gigue Minuet Bourrée Gavotte

_____	upbeat/lively/fast dance, starts with a pickup, compound meter, generally the final movement
_____	French folk dance, moderately fast tempo in cut time, generally paired I and II then da capo
_____	running dance at a fast tempo, triple meter, follows the Allemande, binary form
_____	folk dance with a simple texture, 4-bar phrases, cut time, starts on second half of the bar
_____	precedes the dance movements
_____	dignified and graceful dance at a moderate speed, triple meter, clarity of rhythm and phrase
_____	slow and serious dance, triple meter, emphasis on beat two, 4-bar phrases, binary form
_____	German dance, usually the first dance movement, duple meter, one or three 16th-note pickups

Moderato

Answer questions 21-31 about the music above. (14 points total / 1 point each)

21. What is the key or tonality from measures 1 to 8?
(Fill in the blank.) _____ Major
22. What is the key or tonality from measures 9 to 16?
(Fill in the blank.) _____ Major
23. Mark the term that best describes when the music changes from one key (tonality) to another within the piece. _____ hemiola
_____ modulation
24. At which measure does the music **suddenly** becomes soft?
(Mark your answer.) _____ Measure 7
_____ Measure 15
25. At which measure does the music become **gradually softer**?
(Mark your answer.) _____ Measure 7
_____ Measure 15
26. Starting which measure would you play with a soft, subdued undertone? (Fill in the blank.) Meausre _____
27. Mark the term that best describes the rhythm throughout the musical example. _____ hemiola
_____ syncopation
28. Mark the correct articulation for measure 2. _____ accents
_____ sforzando
29. Mark the correct articulation for measure 16. _____ staccato
_____ pizzicato
30. Name the ROOT and QUALITY of the boxed triads.
(Example: D Major) Measure 13: _____
Measure 15: _____
31. What is the correct **figured bass** for the inversion of the triad in measure 13? (Mark your answer.) _____ 6
_____ 6̣
_____ 4

Andantino

Answer questions 32-42 about the music above. (14 points total / 1 point each)

32. What is the key or tonality? (Fill in the blank.) _____ Major
33. What is the **relative** minor for this key? (Fill in the blank.) _____ minor
34. What is the **parallel** minor for this key? (Fill in the blank.) _____ minor
35. What is the key signature of the parallel minor key? (Mark your answer.) _____ One flat
_____ Four flats
36. What is the correct time signature? (Fill in the blank.) _____
37. In which measures would you use "*jeté*?" (Fill in the blanks.) Measures _____ and _____
38. In which measures would you use "*sautillé arpeggio*?" (Fill in the blank.) Measures _____ and _____
39. In which measures would you use artificial (false/fingered) harmonic? (Fill in the blank.) Measures _____ and _____
40. What is the Roman Numeral of the chord circled in measure 7? (Mark your answer.) _____ IV
_____ V₇
41. What is the Roman Numeral of the chord circled in measure 8? (Mark your answer.) _____ I
_____ vi
42. What type of cadence is used in measures 7 to 8? (Mark your answer.) _____ Plagal cadence
_____ Authentic cadence
_____ Deceptive cadence

