

[Student Information]

Name: \_\_\_\_\_

Student ID: \_\_\_\_\_

Teacher #: \_\_\_\_\_

Branch: \_\_\_\_\_

Perfect Score: 110

Number Incorrect: \_\_\_\_\_

Final Score: \_\_\_\_\_

Score Rating: PASS\* / RAL

Grader Teacher #: \_\_\_\_\_

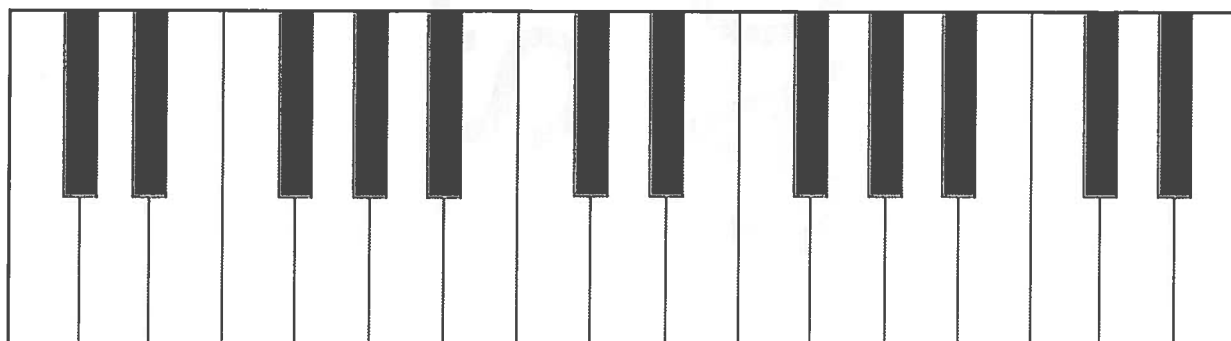
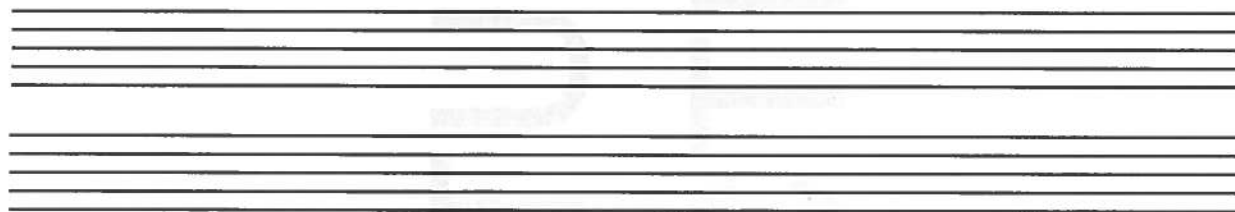
\* Passing Score is 77 or higher

Cello  
Level 6

# Certificate of Merit®

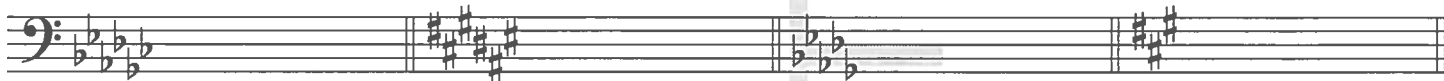
## Practice Theory Test

# 2016



## Cello Level 6

1. Name the MAJOR keys for the following key signatures. (4 points total / 1 point each)



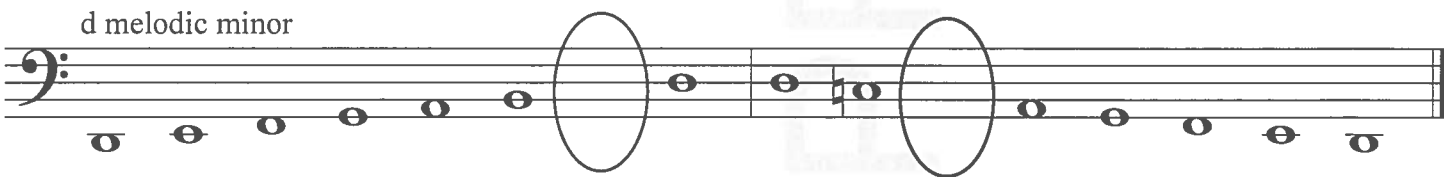
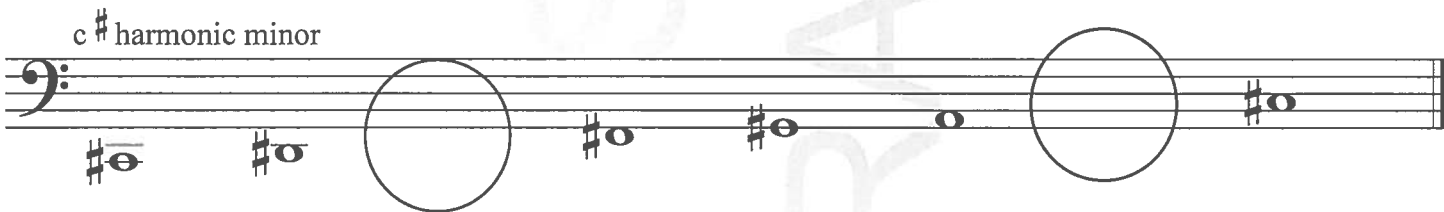
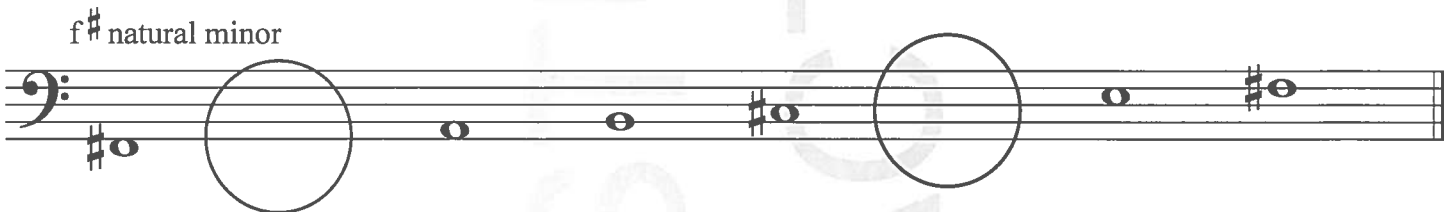
\_\_\_\_\_ Major          \_\_\_\_\_ Major          \_\_\_\_\_ Major          \_\_\_\_\_ Major

2. Name the MINOR keys for the following key signatures. (4 points total / 1 point each)



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

3. Complete the following scales by filling in the missing notes. (10 points total / 1 point each)



4. Name the following INTERVALS. The first one is given. (4 points total / 1 point each)

\_\_\_\_\_

5. Write the NOTE to complete the following intervals. The first one is given. (4 points total / 1 point each)

\_\_\_\_\_

6. Identify the following triads as **Major, minor, Augmented, or diminished**. The first one is given. (4 points total / 1 point each)

\_\_\_\_\_

7. Is the triad in root position, 1st inversion, or 2nd inversion? Mark your answer. The first one is given. (2 points total / 1 point each)

\_\_\_\_\_ Root Position  
 1st inversion  
 \_\_\_\_\_ 2nd inversion

\_\_\_\_\_ Root Position  
 \_\_\_\_\_ 1st inversion  
 \_\_\_\_\_ 2nd inversion

\_\_\_\_\_ Root Position  
 \_\_\_\_\_ 1st inversion  
 \_\_\_\_\_ 2nd inversion

8. What is the ROOT of this inverted triad? Mark your answer. (1 point)

\_\_\_\_\_ E  
 \_\_\_\_\_ G  
 \_\_\_\_\_ C

9. Write the tonic (i) and subdominant (iv) triads in root position for the following MINOR key. The first one is given. (2 points total / 1 point each)

\_\_\_\_\_ i  
 \_\_\_\_\_ iv  
 \_\_\_\_\_ i  
 \_\_\_\_\_ iv

10. Write the Tonic (I), Subdominant (IV), and Dominant (V) triads in root position for the following MAJOR key. (3 points total / 1 point each)

Bass clef staff with key signature of three sharps (F#, C#, G#). Below the staff are three blank lines for writing triads, labeled I, IV, and V.

11. Name the following scale degrees. Mark your answer. (3 points total / 1 point each)

|      |                    |    |                   |   |                   |
|------|--------------------|----|-------------------|---|-------------------|
| vii° | _____ Leading Tone | IV | _____ Mediant     | I | _____ Tonic       |
|      | _____ Mediant      |    | _____ Supertonic  |   | _____ Subdominant |
|      | _____ Submediant   |    | _____ Subdominant |   | _____ Mediant     |

12. In the indicated MAJOR key signature, write the Roman Numerals for the following chords and identify the type of cadence. The first one is given. (3 points total / 1 point each)

Bass clef staff with key signature of three sharps. Chords are written as whole notes on a line. The first chord is labeled IV and is followed by a plagal cadence. The second chord is labeled I and is followed by a blank space for a cadence label.

13. Write the ENHARMONIC EQUIVALENTS for the following notes. The first one is given. (3 points total / 1 point each)

Bass clef staff with four measures. Each measure contains a whole note. The first measure has a note with a sharp sign (#) above it. The other three measures have blank circles for writing enharmonic equivalents.

14. Fill in each circle with one NOTE to complete the measures. (2 points total / 1 point each)

Two measures in common time (C). The first measure has a quarter note followed by a circle. The second measure has a quarter note, a half note, and a circle.

15. Fill in each circle with one REST to complete the measures. (2 points total / 1 point each)

Two measures in 9/8 time. The first measure has a quarter note followed by a circle. The second measure has a quarter note, a quarter note, a quarter note, and a circle.

16. Write the TIME SIGNATURES in the circles below. (2 points total / 1 point each)

Two bass clef staves. The first staff has a circle for a time signature, followed by a melody with a triplet of eighth notes. The second staff has a circle for a time signature, followed by a melody with a triplet of eighth notes.

17. Draw the BAR LINES. (2 points total / 1 point per example)

18. Fill in the missing music periods and composer names. Choose from the list on the right.  
(8 points total / 1 point each)

| <u>Period</u>     | <u>Composers</u>   |
|-------------------|--------------------|
| _____             | <u>J. S. Bach</u>  |
| Classical         | _____              |
| _____             | <u>Mendelssohn</u> |
| 20th/21st Century | _____              |

*Baroque*  
*Beethoven*  
*Brahms*  
*Mozart*  
*Prokofiev*  
*Romantic*  
*Stravinsky*  
*Vivaldi*

19. Match the following terms with the definitions. NOT all definitions will be used.  
(14 points total / 1 point each)

| <u>Term</u>                   | <u>Definition</u>                                          |
|-------------------------------|------------------------------------------------------------|
| enharmonics _____             | A. very strongly accented, sharp attack with clean stop    |
| <i>Andantino</i> _____        | B. extremely slow; stately, broadly                        |
| <i>simile</i> _____           | C. immediately slower                                      |
| <i>loco</i> _____             | D. bouncing bow, rapid spiccato, very close to string      |
| <i>L'istesso tempo</i> _____  | E. play an octave higher than written                      |
| harmonic _____                | F. slow tempo, not as slow as Largo                        |
| <i>martelé</i> _____          | G. flute-like tone produced by touching the string lightly |
| <i>sautillé</i> _____         | H. a little faster than Andante                            |
| <i>collé</i> _____            | I. return to the written pitch after 8va                   |
| <i>ritenuto</i> _____         | J. press, then lift the bow                                |
| <i>Largo</i> _____            | K. lowers the pitch of a note by 2 half steps              |
| double sharp (x) _____        | L. raises the pitch of a note by 2 half steps              |
| <i>octava (8va---</i> ) _____ | M. notes that sound the same but are written differently   |
| <i>Lento</i> _____            | N. similarly, the same way                                 |
|                               | O. beat remains the same though the meter changes          |

The musical score is for cello in the key of D major (one sharp) and Andantino tempo. It consists of 8 measures. Measures 1, 3, and 5 are boxed. Measure 1 is marked 'martelé'. Measure 5 is marked 'loco'. Measure 7 has a 'tr' (trill) marking. The score includes articulation marks (up-bow strokes) and dynamic markings.

Answer questions 20-28 about the music above. (11 points total / 1 point each)

20. What is the key or tonality? (Fill in the blank.) \_\_\_\_\_ minor
21. What is the correct time signature? (Fill in the blank.) \_\_\_\_\_
22. Name the ROOT and QUALITY of the triads boxed in these measures. (For example: C Major) Measure 1: \_\_\_\_\_  
Measure 3: \_\_\_\_\_
23. What inversion is the triad boxed in measure 3? (Mark your answer.) \_\_\_\_\_ Root position  
\_\_\_\_\_ 1st inversion  
\_\_\_\_\_ 2nd inversion
24. How is the triad in measure 3 related to the key? (Mark your answer.) \_\_\_\_\_ Tonic  
\_\_\_\_\_ Subdominant
25. What is the correct way to play the articulation at the beginning? (Mark your answer.) \_\_\_\_\_ very strongly accented  
\_\_\_\_\_ bouncing bow, very close to string
26. Which measure would you **play an octave higher than written**? (Fill in the blank.) Measure \_\_\_\_\_
27. Which measure has an indication to **return to the written pitch** after playing an octave higher? (Fill in the blank.) Measure \_\_\_\_\_

**Lento** [1] [2] [3] [4] [5] [6]  
*f pesante* *mp dolce*  
 [7] [8] [9] [10] [11] [12]  
*cresc.*

Answer questions 28-36 about the music above. (11 points total / 1 point each)

28. What is the key or tonality? (Fill in the blank.) \_\_\_\_\_ minor
29. Write the enharmonic equivalent of the circled notes in these measures. (Fill in the blanks.)  
 Measure 5: \_\_\_\_\_  
 Measure 11: \_\_\_\_\_
30. What is the name of the accidental circled in measure 5? (Mark your answer.)  
 \_\_\_\_\_ double-sharp  
 \_\_\_\_\_ double-flat  
 \_\_\_\_\_ natural
31. According to the tempo marking, how fast should the music be played? (Mark your answer.)  
 \_\_\_\_\_ extremely slow; stately, broadly  
 \_\_\_\_\_ medium tempo  
 \_\_\_\_\_ slow tempo, not as slow as Largo
32. How should you play the beginning of the music? (Mark your answer.)  
 \_\_\_\_\_ loud and in a singing style  
 \_\_\_\_\_ loud and heavy  
 \_\_\_\_\_ play an octave higher than written
33. How should you play the music at measure 5? (Mark your answer.)  
 \_\_\_\_\_ soft and gentle  
 \_\_\_\_\_ hold for full value  
 \_\_\_\_\_ medium soft and sweetly
34. What type of minor scale is used in measures 9 to 10? (Mark your answer.)  
 \_\_\_\_\_ natural minor  
 \_\_\_\_\_ harmonic minor  
 \_\_\_\_\_ melodic minor
35. What is the ROOT and QUALITY of the triad boxed in measures 1 to 2? (For example: G Major) (Fill in the blank.)  
 \_\_\_\_\_
36. How is the chord boxed in measures 1 to 2 related to the key? (Mark your answer.)  
 \_\_\_\_\_ Tonic  
 \_\_\_\_\_ Subdominant  
 \_\_\_\_\_ Dominant

