

[Student Information]

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

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

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

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

Perfect Score: 150

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

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

Score Rating: PASS\* / RAL

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

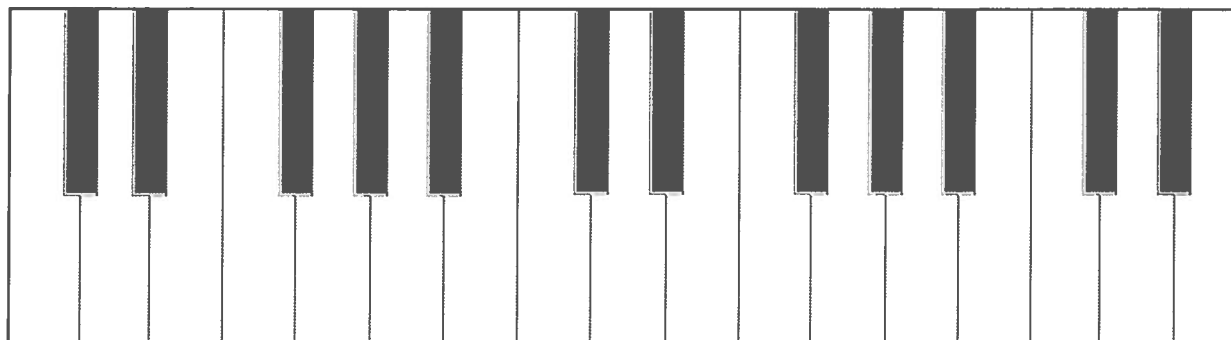
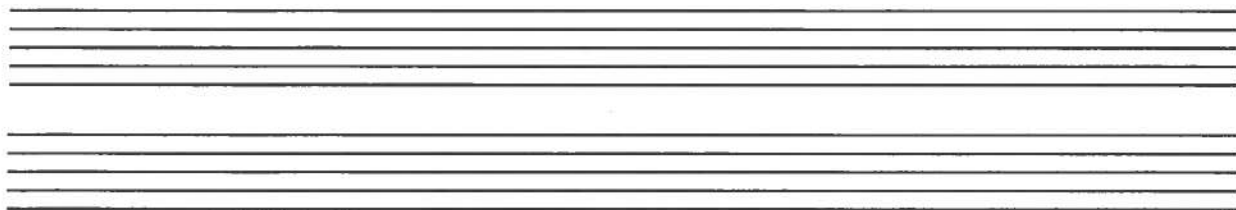
\* Passing Score is 105 or higher

Cello  
Advanced

# Certificate of Merit®

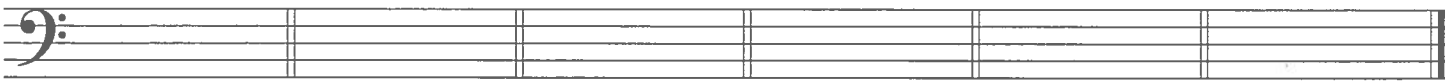
## Practice Theory Test

# 2016



## Cello Advanced Level

1. Write the key signatures and fill in the relative major or minor keys. (12 points total / 1 point each)



\_\_\_\_ Major      C<sup>#</sup> Major      \_\_\_\_ Major      B Major      A<sup>b</sup> Major      \_\_\_\_ Major  
 e<sup>b</sup> minor      \_\_\_\_ minor      a<sup>b</sup> minor      \_\_\_\_ minor      \_\_\_\_ minor      d minor

2. Write the following scales using accidentals. Do NOT use key signatures. (7 points total / 1 point each)

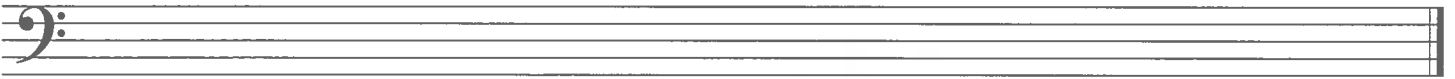
D<sup>b</sup> Major, descending



F<sup>#</sup> Major, ascending



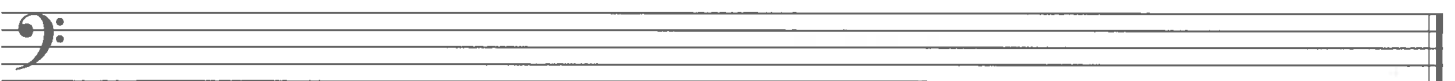
A Major, descending



c<sup>#</sup> natural minor, ascending and descending



c harmonic minor, ascending and descending



g melodic minor, ascending and descending



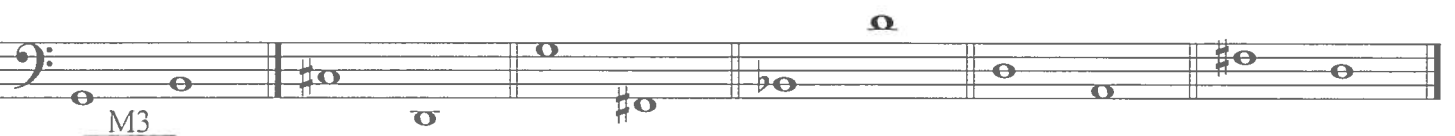
Chromatic scale, 1 octave, starting on G, ascending



3. Fill in the missing notes to complete the following WHOLE TONE scale. (2 points total / 1 point each)



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



5. Write the NOTE to complete the following intervals. (5 points total / 1 point each)

d5  
above
M7  
above
A2  
below
M6  
above
M9  
below

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

\_\_\_\_\_ E Major Triad (R)
\_\_\_\_\_ G♭ Augmented Triad (6)  
\_\_\_\_\_ A♭ Augmented Triad (6/4)
\_\_\_\_\_ B♭ diminished triad (R)

7. Circle the ROOT of the inverted triads. (2 points total / 1 point each)

8. Write the indicated triads in the following keys. For minor keys, use **harmonic** minor. (3 points total / 1 point each)

G Major:  $vi_{4}^6$ 
c minor:  $ii_6^{\circ}$ 
B Major: ii

9. Write the Dominant 7th or its inversions in these keys. For minor keys, use **harmonic** minor. (4 points total / 1 point each)

D♭ Major:  $V_7$ 
E Major:  $V_3^6$ 
b minor:  $V_3^4$ 
g minor:  $V_2$

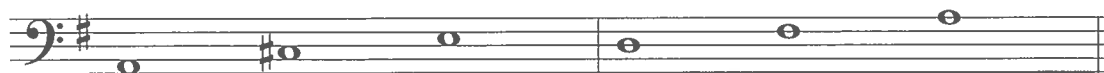
10. Identify the following 7th chords as Major (M), minor (m), half-diminished ( $\circ$ ), or diminished ( $\circ$ ). (4 points / 1 point each)

Major (M)
\_\_\_\_\_
\_\_\_\_\_
\_\_\_\_\_

11. Write the chords in the following chord progression. Use **harmonic** minor for the minor key. (8 points / 1 point each)

A♭ Major: I
IV
 $V_7$ 
I  
b minor: i
iv
 $V_7$ 
i

12. Label the secondary dominant and its resolution chord with Roman Numerals. (1 point)



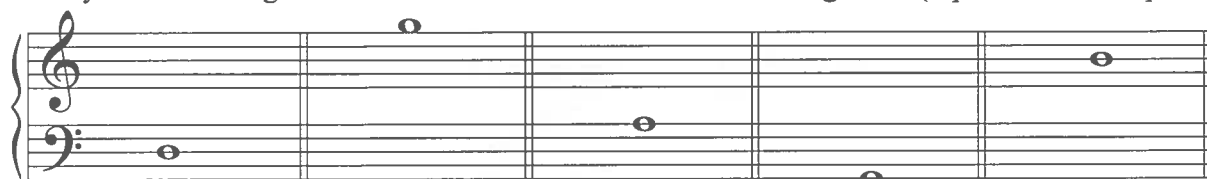
G Major: \_\_\_\_ / \_\_\_\_

13. Write the **Roman Numerals** for the following chords with **figured bass** for inversions, and identify the type of cadence as **authentic, plagal, half, or deceptive cadence**. (2 points total / 1 point each)



F Major: \_\_\_\_ cadence                      e minor: \_\_\_\_ cadence

14. Identify the following notes on the Grand Staff. The first one is given. (4 points total / 1 point each)



D

15. Complete each measure with one NOTE. (4 points total / 1 point each)



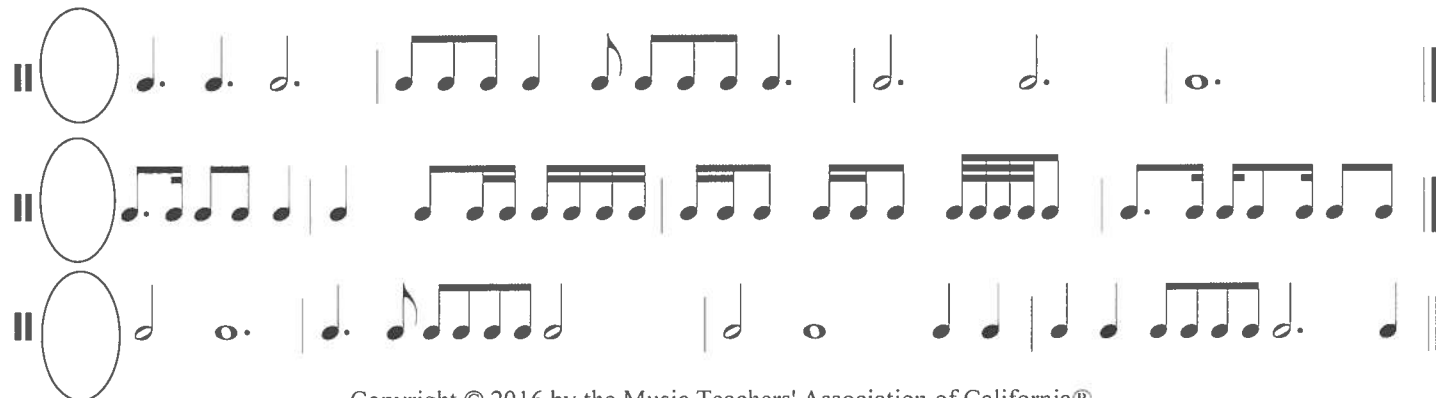
16. Complete each measure with one REST. (4 points total / 1 point each)



17. Draw the BAR LINES. (3 points total / 1 point each)



18. Write the TIME SIGNATURES in the circles below. (3 points total / 1 point each)



19. Place the following composers in their appropriate music 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	_____	_____	_____

20. Are the characteristics from the **Baroque, Classical, Romantic** period, or **20th/21st Century**? (8 points total / 1 point each)

_____	a. bitonality
_____	b. dance suite
_____	c. use of colorful harmonies
_____	d. sonata form developed
_____	e. limited use of dynamics by the composer
_____	f. programmatic music with descriptive titles
_____	g. irregular and changing time signatures
_____	h. emotional restraint

21. Which of the following are characteristics of the **Impressionism** movement? Mark TWO answers. (2 points total / 1 point each)

_____	A. unresolved dissonances
_____	B. use of ornamentation
_____	C. whole tone scales
_____	D. homophony

22. Matching. NOT all answers will be used. (8 points total / 1 point each)

<u>Term</u>	<u>Definition</u>
scordatura _____	A. consists of a melody and different versions of the melody
continuo _____	B. playful, humorous
rondo _____	C. unconventional tuning of stringed instruments
fugue _____	D. in baroque concertos and concerto grossi, the full orchestra
theme and variations _____	E. in a strict tempo (non-rubato)
ripieno _____	F. piece with repetition of principal theme after each new theme is introduced (Section A, B, A, C, A, D, etc.)
whole tone scale _____	G. tenderly, affectionately
affetuoso _____	H. form of music with theme stated successively in all voices
	I. a six-note scale consisting entirely of whole steps
	J. bass part played by harpsichord and cello, or organ in baroque music

Selection from *Air*, by J. S. Bach

Lento

*p*

*pp*

3

*cresc.*

*p*

*p*

Answer questions 23-31 about the music on the left. (10 points total / 1 point each)

23. What is the key or tonality? (example: G Major)  
(Fill in the blanks.) \_\_\_\_\_
24. What is the time signature? (Fill in the blank.) \_\_\_\_\_
25. What is the tempo of the selection?  
(Mark your answer.) \_\_\_\_\_ a little faster than Andante  
\_\_\_\_\_ very fast tempo  
\_\_\_\_\_ slow tempo, not as slow as Largo
26. Judging from the name of the composer, in which  
music period was the music written?  
(Mark your answer.) \_\_\_\_\_ Baroque  
\_\_\_\_\_ Classical  
\_\_\_\_\_ Romantic
27. Name the circled chord in measure 2.  
(Mark your answer.) \_\_\_\_\_ F Major Triad  
\_\_\_\_\_ B-flat Major Triad  
\_\_\_\_\_ D Major Triad
28. How is the circled chord in measure 2 related to  
the key? (Mark your answer) \_\_\_\_\_ Tonic (I)  
\_\_\_\_\_ Subdominant (IV)  
\_\_\_\_\_ Dominant (V)
29. Name the secondary dominant chord constructed by  
the notes circled in measure 6. (Mark your answer) \_\_\_\_\_ V7/V  
\_\_\_\_\_ V7/ii  
\_\_\_\_\_ V/iii
30. How is the last chord boxed in measure 6 related  
to the key?  
(Mark your answer.) \_\_\_\_\_ Tonic (I)  
\_\_\_\_\_ Dominant (V)  
\_\_\_\_\_ Submediant (vi)
31. Name the type of cadence used in measure 6.  
(Mark your answer.) \_\_\_\_\_ Authentic cadence  
\_\_\_\_\_ Half cadence  
\_\_\_\_\_ Deceptive cadence

Selection from Roumanian Folk Dances, by Béla Bartók

**Allegro moderato**

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked **Allegro moderato**. The score consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The bass clef staff has a whole rest in measures 1-3 and a quarter note G2 in measure 4, marked with a forte *f* dynamic. The grand staff features a piano accompaniment of chords in the right hand and a bass line of quarter notes in the left hand, both marked with a forte *f* dynamic.

Musical score for measures 5-8. The score continues with three staves. The bass clef staff has a melodic line of eighth and quarter notes, marked with a forte *f* dynamic. The grand staff accompaniment features chords in the right hand and quarter notes in the left hand, also marked with a forte *f* dynamic. A hairpin crescendo is shown above the bass clef staff, and two boxes highlight specific chordal textures in the right hand of the grand staff.

Musical score for measures 9-12. The score continues with three staves. The bass clef staff has a melodic line of eighth and quarter notes, marked with a forte *f* dynamic. The grand staff accompaniment features chords in the right hand and quarter notes in the left hand, also marked with a forte *f* dynamic. A hairpin crescendo is shown above the bass clef staff, and two boxes highlight specific chordal textures in the right hand of the grand staff. The piece concludes with a final chord in the right hand and a quarter note in the left hand, both marked with a fortissimo *sfz* dynamic.



Answer questions 32-39 about the music on the left. (10 points total / 1 point each)

32. What is the key or tonality at the beginning of the music selection? (Fill in the blanks.) (example: G Major) \_\_\_\_\_
33. What is the key or tonality at the end of the music selection? (Fill in the blanks.) (example: G Major) \_\_\_\_\_
34. How are these two keys related? (Mark your answer.)  
\_\_\_\_\_ Relative major and minor keys  
\_\_\_\_\_ Parallel major and minor keys
35. What term best describes this change from one key (tonality) to another within a piece? (Mark your answer.)  
\_\_\_\_\_ glissando  
\_\_\_\_\_ modulation  
\_\_\_\_\_ fugue
36. Which of the following best describes the tempo marking? (Mark your answer.)  
\_\_\_\_\_ extremely slow; stately, broadly  
\_\_\_\_\_ very fast tempo  
\_\_\_\_\_ moderately fast tempo
37. Name the secondary dominant chord boxed in measure 6. (Mark your answer.)  
\_\_\_\_\_ V7/ii  
\_\_\_\_\_ V7/iii  
\_\_\_\_\_ V7/vii
38. What is the Roman Numeral of the chord boxed in measure 7? (Mark your answer.)  
\_\_\_\_\_ ii  
\_\_\_\_\_ iii  
\_\_\_\_\_ vii
39. This music was written at a time when there was a return to older forms such as sonatas and suites. What music period would it be? (Mark your answer.)  
\_\_\_\_\_ Baroque  
\_\_\_\_\_ Romantic  
\_\_\_\_\_ 20th/21st Century

Selection from Kol Nidrei, Op. 47, by Max Bruch

Adagio ma non troppo

*p* *espress.*

4

7 *cresc.*

10 *p* *pp* *f*

13 a.

16 b. *mf* c.

19 *p*

Answer questions 40-46 about the music on the left. (10 points total / 1 point each)

40. What is the key or tonality? (example: G Major) \_\_\_\_\_
41. What is the time signature? \_\_\_\_\_
42. What is the relationship between the first phrase in measures 1-4 and the second phrase in measures 5-8? (Mark your answer.)  
\_\_\_\_\_ Sequence  
\_\_\_\_\_ Repetition in a higher octave
43. How many times does the theme in measures 1-4 appear throughout the music selection? (Fill in the blank.) \_\_\_\_\_
44. How is the theme in measures 17 to 20 different from the others? (Mark your answer.)  
\_\_\_\_\_ different dynamics  
\_\_\_\_\_ different key (tonality)  
\_\_\_\_\_ different rhythm
45. Mark the correct tempo marking.  
\_\_\_\_\_ very fast and lively  
\_\_\_\_\_ medium tempo  
\_\_\_\_\_ slow but not too much
46. Name the circled intervals. (Fill in the blanks.)  
a: \_\_\_\_\_  
b: \_\_\_\_\_  
c: \_\_\_\_\_

