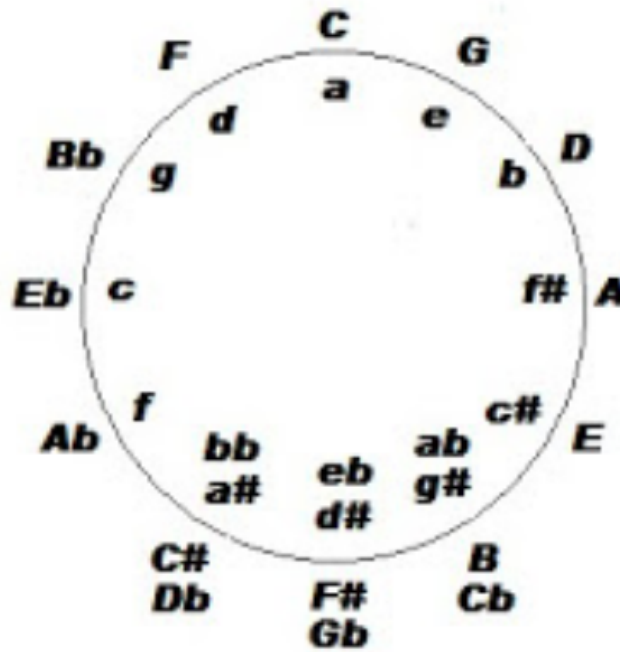


Name:

Teacher's Name: **Spell teacher's name correctly!**

**Level 9 Practice Test
Music Theory**

1. Draw the minor circle of fifths. Show enharmonic keys. *The inside includes the minor and enharmonic keys. it is fine to include the major, but not necessary.*



2. Draw the key signatures for all major and minor keys. Label each. First one can be C/a, for example.

C/a **G/e** **D/b** **A/f-sharp**



E/c-sharp

B/g-sharp

F-sharp/d-sharp

C-sharp/a-sharp



A-flat/f

E-flat/c

B-flat/g

F/d

3. What is the whole and half step pattern for an ascending melodic minor scale?

WHWWWWH

4. What is the whole and half step pattern for an ascending natural minor scale?

WHWWHWW

5. What is the whole and half step pattern for an ascending major scale?

WWHWWWH

6. What is the whole and half step pattern for an ascending harmonic minor scale?

WHWWH Aug 2 H (The Aug 2 can be written as W+H or W+)

7. Draw the triads of the D harmonic minor scale. Label each chord with Roman numerals and quality. You may use accidentals and a key signature.



**i
min**

**ii°
dim**

**III+
Aug**

**iv
min**

**V
Maj**

**VI
Maj**

**vii°
dim**

**i
min**

8. Draw the following scales, one octave, ascending, and use accidentals instead of a key signature. (The test will ask you to be able to do any major and any natural minor scale.)

C major:



F-sharp major:



A-flat major:



B-flat major:



D natural minor:



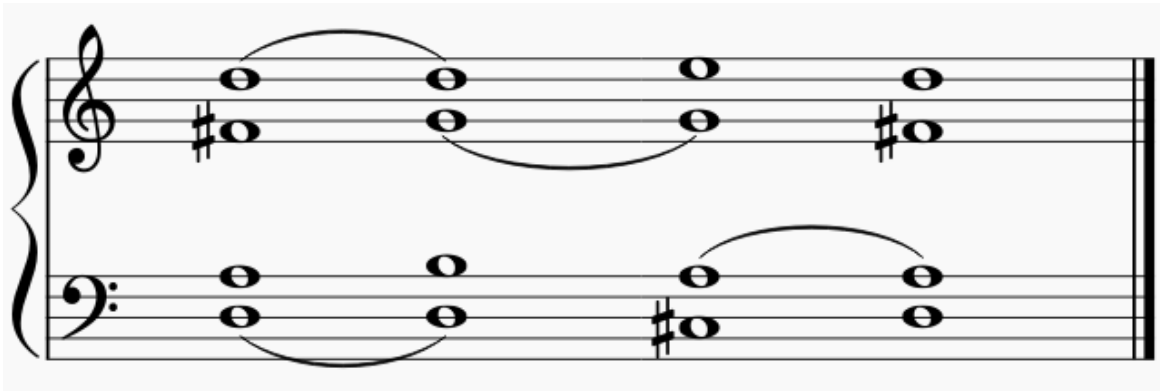
F natural minor:



F-sharp natural minor:

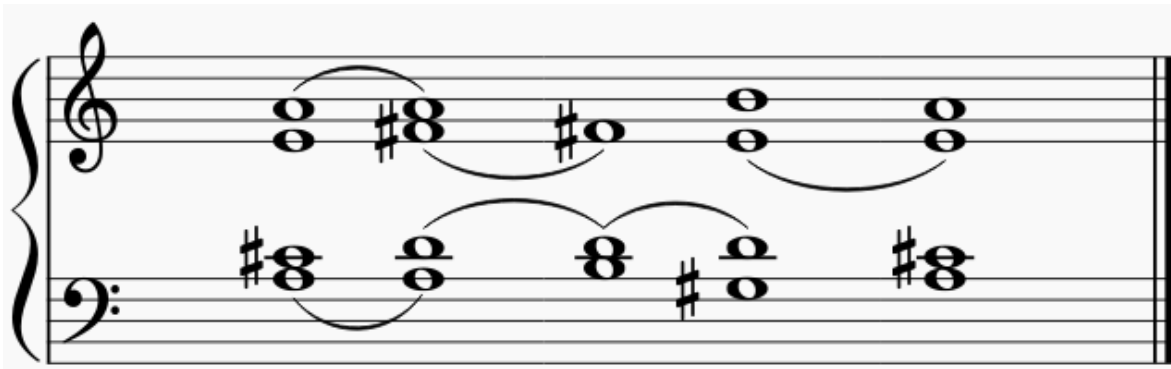


9. Write out the chord progressions on the grand staff below. Use accidentals and connect common tones with a slur. **Actual voicings may vary.**



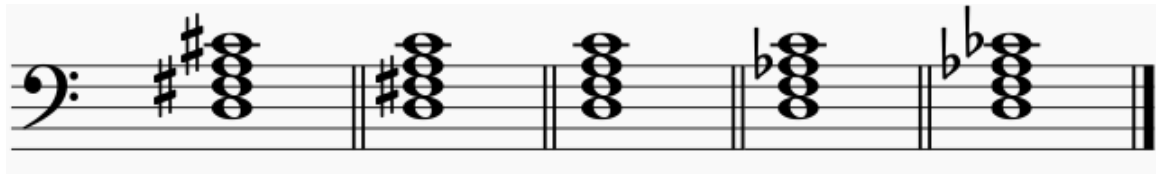
DM: I IV6/4 V6/5 I

10. Write out the chord progressions on the grand staff below. Use accidentals and connect common tones with a slur. **Actual voicings may vary.**



AM: I IV6/4 ii V6/5 I

11. Draw the following seventh chords beginning on D and G.



Major Dominant Minor Half Diminished Diminished



Major Dominant Minor Half Diminished Diminished

12. Transpose the F major melody below to the key of D major.

F major:



D major:



13. Define Rondo form.

An extension of ternary form (ABA). Rondo form has a first theme which is repeated at the conclusion of each new theme. Examples are ABABA, ABACA, ABACABA.

14. Define Sonata-Allegro form.

Exposition, Development, Recapitulation. It may have an introduction and coda. The Exposition introduces the main themes. The Development develops material and moves away from the main key. The Recapitulation returns to the original key and the Recapitulation material is heard again in the tonic.

15. Define modulation.

To pass from one key to another with the use of accidentals and often a pivot chord.

16. What is the difference between passing and final modulation?

A passing modulation is one in which the original key is quickly regained. A final modulation is one in which the final new key remains.

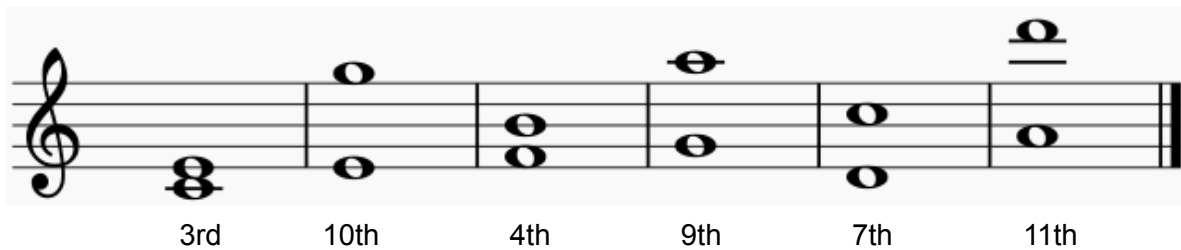
17. Define a simple interval.

An interval that is an octave or less.

18. Define a compound interval.

An interval more than one octave.

19. Draw the following simple and compound intervals above the given notes.



A musical staff in treble clef with six pairs of notes. Below each pair is an interval label: 3rd, 10th, 4th, 9th, 7th, and 11th. The notes are: G4 and B4 (3rd), C5 and G4 (10th), D4 and F4 (4th), E4 and D4 (9th), G4 and C5 (7th), and G4 and A6 (11th).

20. Write the seven modes

1. **Ionian**
2. **Dorian**
3. **Phrygian**
4. **Lydian**
5. **Mixolydian**
6. **Aeolian**
7. **Locrian**

21. Draw the following modes, one octave ascending.

Phrygian:



A musical staff in treble clef showing the Phrygian mode ascending: B3, C4, D4, E4, F4, G4, A4, B4.

Dorian:



A musical staff in treble clef showing the Dorian mode ascending: B3, C4, D4, E4, F4, G4, A4, B4.

22. Draw the Lydian mode, and transpose.

Lydian:



Transposition:



23. Define the following terms (and be able to pronounce them correctly).

A capella **Without accompaniment.**

Allargando **Slowing down, broadening.**

Animato **In an animated manner.**

Appoggiatura **An ornament using the main note and the note a diatonic second above. Long appoggiaturas are played on the beat and usually take half the value of the main note. The short appoggiatura is played as a short note on the beat.**

Assai **Very.**

Attaca **Attack suddenly; an indication to begin the next movement or section without pause.**

Chordal **Four-part harmony.**

Complex meter **Meter that does not fit into the usual duple, triple, or quadruple categories, including most odd numbers and unusual beats per measure.**

Con fuoco **With fire.**

Con spirito **With spirit.**

Dolce **Sweet; sweetly.**

Grave **Grave, solemn.**

Homophonic **One voice with accompaniment.**

Imitation **The motive is repeated immediately in a different voice.**

Maestoso **Stately, dignified manner, majestic.**

Marcato **Marked, with distinctness and emphasis.**

Non troppo **Not too much.**

Polyphonic **Multiple voices at once.**

Semplice **Simply; play in a simple, pure manner.**

Senza **Without.**

Sequence **A motive that occurs in the same voice, but on a different scale degree.**

Sonatina **A small sonata. Usually three movements (fast, slow, fast).**

Sotto voce **Under the voice.**

**Level 9 Practice Test
History**

1. Name four periods of music and their approximate dates.

Renaissance (1400–1600)

Baroque (1600–1750)

Classical (1750–1820)

Romantic (1820–1900)

Impressionism (1870–1920)

Modern/Contemporary/20th- to 21st-Century (1900–present)

2. Name two composers (from each of the four music periods you wrote above) and two important works by each.

Renaissance:

- **Monteverdi: L'orfeo, Coronation of Poppea**
- **Gabrieli: O Magnum Mysterium, Motets, Canzones**
- **Byrd: Fitzwilliam Virginal Book, Lady Nevell's Virginal Book, The Battell**

Baroque:

- **Bach: Well-Tempered Clavier, St. Matthew Passion**
- **Handel: Messiah, Water Music**
- **Scarlatti: 555 piano sonatas, Cat Fugue**
- **Vivaldi: The Four Seasons, any of his concertos, including Mandolin Concerto**

Classical:

- **Beethoven: Any symphony, concerto, piano sonata, Fur Elise, "Moonlight Sonata"**
- **Mozart: The Magic Flute, Eine Kleine Nachtmusik, Requiem, Coronation Mass**
- **Haydn: The Seasons, The Creation, any one of his symphonies**

Romantic:

- **Beethoven: Any symphony, concerto, piano sonata, Fur Elise, "Moonlight Sonata"**
- **Schumann: Piano Concerto, Carnaval, Kinderszenen**
- **Brahms: Piano Concertos, Intermezzi, Sonatas**
- **Tchaikovsky: The Seasons, Violin Concerto, Piano Concertos**
- **Mendelssohn: Sonatas, Songs Without Words, Violin Concerto, Piano Concerto**
- **Chopin: Sonatas, Impromptus, Etudes, Mazurkas, Concertos, Nocturnes**
- **Liszt: B Minor Sonata, Transcendental Etudes, piano concertos**

Impressionism:

- **Ravel: Piano Concerto in G, Jeux d'eau, Miroirs, La Valse, Le Tombeau de Couperin**
- **Debussy: Clair de lune, Children's Corner, Estampes, Petite Suite**
- **Poulenc: Piano Concerto, Concerto for Two Pianos and Orchestra, Trios novelettes**
- **Satie: Gymnopedie, Gnossienne**

Modern:

- **Schoenberg: Pierrot lunaire, Verklarte Nacht, Suite for Piano**
- **Webern: Five Pieces for Orchestra, String Quartet**
- **Berg: Wozzeck, Lulu**
- **Crumb: Ancient Voices of Children, Black Angels, Helicopter Quartet, Makrokosmos**
- **Rachmaninoff: Preludes, Piano Concertos, Sonatas, Symphonies**
- **Bartók: Concerto for Orchestra, Romanian Folk Dances, Bluebeard's Castle**
- **Prokofiev: Romeo and Juliet, Piano Concertos, Sonatas, Peter and the Wolf**
- **Shostakovich: Piano Concertos, Suite for Jazz Orchestra, Symphonies, Lady Macbeth**
- **Barber: Adagio for Strings, Cello Concerto, Violin Concerto**
- **John Williams: Jaws, Indiana Jones, Harry Potter, Star Wars, Hook**

3. What is impressionism? Give approximate dates.

A term first associated with visual art, then later with music and musicians, especially Debussy. Musically, the term refers to a coloristic style that flourished from 1890–1920.

4. Name two visual artists who are considered "Impressionists." Spell correctly.

Monet, Manet, Degas, Renoir, Cezanne, Matisse, Pissaro

5. Name two composers who are considered Impressionists, and two important works by each. Spell correctly.

Debussy: Clair de Lune, La Mer, Afternoon of a Faun

Ravel: Daphnis et Chloe, Piano Concerto in G, Miroirs

Satie: Gymnopedie, Gnossienne

Poulenc: Piano Concerto, Concerto for Two Pianos and Orchestra, Trios novelettes

6. What are four characteristics of Impressionism?

- **Originated in painting (with artists like Monet, Manet, etc.).**
- **Predominantly French style with composers like Debussy and Ravel.**
- **Like the paintings, it is intended to not give a clear image of something.**
- **Chords don't function as part of the harmonic progression, but provide color.**
- **Stacked chords are popular: 9ths, 11ths, 13ths.**
- **Non-teleological: not goal-oriented (you won't hear a bunch of cadences like you do in previous eras). This makes it feel like time is suspended when listening.**
Weakened sense of tonal centers.
- **Pulse of music (and time signature) is vague when listening.**
- **Whole-tone scale usage and pentatonic scales.**
- **Words that describe the music: blurry, misty, easy on the ears, dreamy.**
- **Avoidance of traditional forms.**
- **Expanded resources of instrumental tone color and harmony.**
- **Free treatment of dissonance.**
- **Parallel chords.**
- **Freer use of pedal.**

7. Name four composers who wrote preludes, from any era?

Bach, Rachmaninoff, Chopin, Debussy, Shostakovich, Kabalevsky, Scriabin, Fauré, Hindemith

8. Name four famous concert pianists in the 20th or 21st century.

**Evgeny Kissin
Martha Argerich
Glenn Gould
Lang Lang
Yuja Wang
Arthur Rubenstein**

9. Be able to observe a score and identify the correct period in which it was composed. Write your own hints below to help you.

Baroque

Busy counterpoint, fugal (sometimes), polyphonic, not a wide use of range on the keyboard, if Urtext edition--rarely any dynamics.

Classical

Alberti bass, homophonic texture, scales, a bit bigger of range on the keyboard than Baroque, very few dynamics, many pieces are major (but not always).

Romantic

Pedal markings (usually), terms in Italian/German, melody plus accompaniment, virtuosic (sometimes), wide range of keyboard used, dynamic and expressive markings.

Impressionistic

Terms are in French, pedal markings (usually), wide range of keyboard used, lots of dynamic and expressive markings, complex key signatures (sometimes), changing of key and time signatures.

Contemporary

Terms can be in any language (especially English), entire keyboard used, extreme dynamics and expressive markings (FFFF, pppp, etc.), complex key signatures (or none at all), intense time signatures (sometimes, or none at all).

**Level 9 Practice Test
Composition Analysis**

(Look at the composition on the next page to answer the following questions.)

1. In what key does this excerpt begin (mm. 1–16)?

C major

2. What new key occurs in measure 17?

E major

3. Is the ornament in m. 7 a turn, trill, or appoggiatura?

Turn

4. What type of seventh chord is circled in m. 12: dominant, diminished, or major?

G dominant

5. Identify with Roman numerals and figured bass symbols the circled chords in the given measures:

M3 RH **C major 6/3**

M6 LH **G major 6/3**

M10 both hands **A minor 5/3**

M13 RH **E diminished 6/3**

6. In the section from measures 7–8, is the texture homophonic or polyphonic?

Homophonic

7. Name the circled intervals in the measures below:

M5 RH **Minor second**

M7 RH **Diminished third**

M14 LH **Major sixth**

M17 LH **Major third**

8. What type of cadence is above the dotted line in m. 12: authentic, plagal, or half?

V7 to I, Authentic

W. A. MOZART
K. 279, composed in 1774

Allegro

1

4

7

10

13

16

**Level 9 Practice Test
Listening**

Listening link:

https://www.youtube.com/watch?v=YQgmFO1CtD4&list=PLxafKWdPj7Z_YKDPH9eUu6ALJCuVQR_O7&index=9

1. Was this piece composed by Bach, Mozart, or Debussy?

Mozart

2. Was this piece composed by Bach, Mozart, or Debussy?

Bach

3. Was this piece composed by Bach, Mozart, or Debussy?

Debussy

4. Was this piece composed in the Baroque, Classical, Romantic, or 20th-Century (which includes Impressionism) period?

Baroque

5. Was this piece composed in the Baroque, Classical, Romantic, or 20th-Century (which includes Impressionism) period?

Romantic

6. Was this piece composed in the Baroque, Classical, Romantic, or 20th-Century (which includes Impressionism) period?

20th-Century

7. Was this piece composed in the Baroque, Classical, Romantic, or 20th-Century (which includes Impressionism) period?

Classical

8. Was this piece composed in the Baroque, Classical, Romantic, or 20th-Century (which includes Impressionism) period?

Impressionism/20th-Century

9. Was this piece composed in the Baroque, Classical, Romantic, or 20th-Century (which includes Impressionism) period?

Classical

10. Who might have composed this piece?

Bach (or another close Baroque composer)

ANSWERS

Level 9 Practice Test Answers for Encore Musicianship

11. Who might have composed this piece?

Prokofiev (or another close 20th-Century composer)

12. What is the solo instrument in this excerpt?

Violin

13. What is the solo instrument in this excerpt?

Tuba

Level 9 Practice Test Ear Training

Ear Training link:

https://www.youtube.com/watch?v=YQgmFO1CtD4&list=PLxafKWdPj7Z_YKDpH9eUu6ALJCuVQR_O7&index=9

1. You will hear a triad in root position. Is it major, minor, diminished, or augmented? Circle one. Each example will be played three times.

- | | | | | |
|----|--------------|--------------|-------------------|------------------|
| a. | Major | Minor | Diminished | Augmented |
| b. | Major | Minor | Diminished | Augmented |
| c. | Major | Minor | Diminished | Augmented |
| d. | Major | Minor | Diminished | Augmented |
| e. | Major | Minor | Diminished | Augmented |

2. You will hear a seventh chord. Is it a dominant seventh chord or a diminished seventh chord? Circle one. Each example will be played three times.

- | | | |
|----|-----------------|-------------------|
| a. | Dominant | Diminished |
| b. | Dominant | Diminished |
| c. | Dominant | Diminished |
| d. | Dominant | Diminished |
| e. | Dominant | Diminished |

3. You will hear a scale. Is it Phrygian or natural minor? Circle one. Each example will be played three times.

- | | | |
|----|-----------------|----------------------|
| a. | Phrygian | Natural Minor |
| b. | Phrygian | Natural Minor |
| c. | Phrygian | Natural Minor |
| d. | Phrygian | Natural Minor |
| e. | Phrygian | Natural Minor |

4. You will hear a scale. Is it major, Lydian, or Phrygian? Circle one. Each example will be played three times.

- | | | | |
|----|--------------|---------------|-----------------|
| a. | Major | Lydian | Phrygian |
| b. | Major | Lydian | Phrygian |
| c. | Major | Lydian | Phrygian |
| d. | Major | Lydian | Phrygian |
| e. | Major | Lydian | Phrygian |

5. You will hear an ascending scale. Is it major, natural minor, harmonic minor, melodic minor, whole tone, or pentatonic? Circle one. Each example will be played three times.

- | | | | | | | |
|----|------------|-----|-------------|------------|-------------------|-------------|
| a. | Maj | Nat | Harm | Mel | Whole Tone | Pent |
| b. | Maj | Nat | Harm | Mel | Whole Tone | Pent |
| c. | Maj | Nat | Harm | Mel | Whole Tone | Pent |
| d. | Maj | Nat | Harm | Mel | Whole Tone | Pent |
| e. | Maj | Nat | Harm | Mel | Whole Tone | Pent |

6. You will hear an interval. Is it a major third (M3) or a minor third (m3)? Circle one. Each example will be played three times.

- | | | |
|----|-----------|-----------|
| a. | M3 | m3 |
| b. | M3 | m3 |
| c. | M3 | m3 |
| d. | M3 | m3 |
| e. | M3 | m3 |

7. You will hear an interval. Is it a perfect fourth (P4), a perfect fifth (P5), or a perfect octave (P8)? Circle one. Each example will be played three times.

- | | | | |
|----|-----------|-----------|-----------|
| a. | P4 | P5 | P8 |
| b. | P4 | P5 | P8 |
| c. | P4 | P5 | P8 |
| d. | P4 | P5 | P8 |
| e. | P4 | P5 | P8 |

8. In the melodies below, three of the measures have errors (melodic or rhythmic). Circle the measures in which you find errors. Using the staff provided, re-write the entire melody correctly. Each example will be played three times.

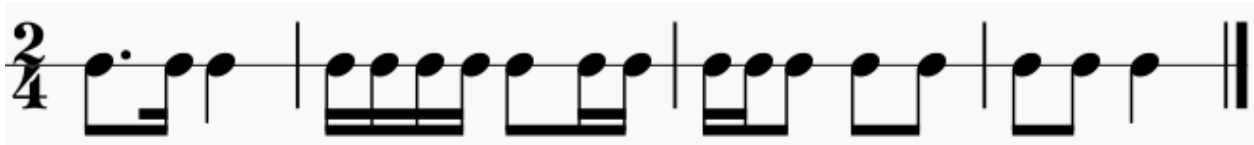
A.

B.

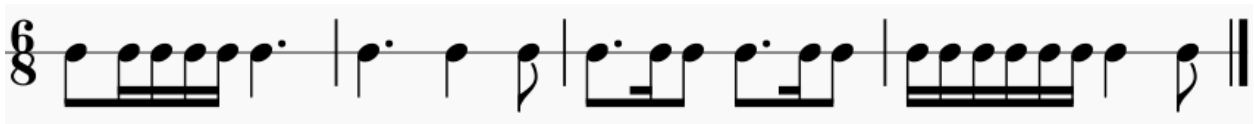


9. Write four measures of rhythmic dictation. Each example will be played four times at mm. 48 per quarter in 2/4 time and mm. 88 per 8th in 6/8 time.

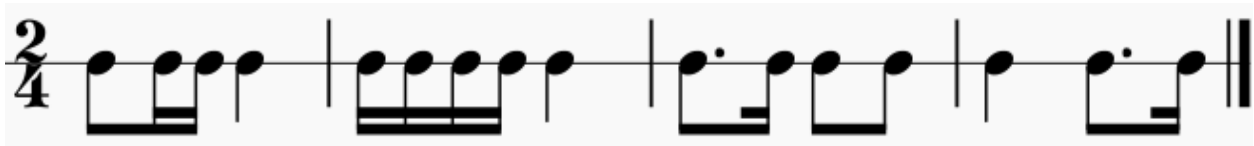
A.



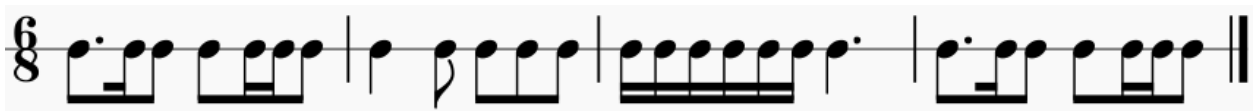
B.



C.



D.



E.

