

Description of Test Questions Level Four

Intervals

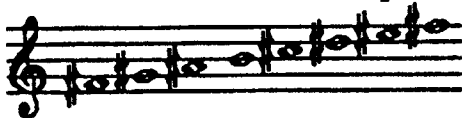
Students should be able to recognize the size and quality of all intervals and inversions. Students should also be able to spell any requested interval: "a major 7th above the note 'd' is, a) c b) c[#] c) d^b d) b." Students should be able to name enharmonic equivalents for any given interval: "the enharmonic equivalent of an augmented 4th is a, a) perfect fifth b) diminished fifth c) augmented fifth." Students should also understand the difference between chromatic half-step and a diatonic half-step. The other questions will be similar to the given examples in the level three.

Scales

Students should know all major and minor scales, all church modes, the chromatic scale, the whole-tone scale, and the pentatonic scale. They should be familiar with the names of each diatonic scale degree (1=tonic, 2=supertonic, 3=mediant, 4=subdominant, 5=dominant, 6=submediant, 7=leading tone, and 7 of the natural minor scale=subtonic). Students should understand the use of scale degrees and how to alter them when changing a major/minor scale to a parallel mode.

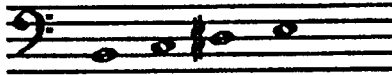
Sample Questions

Match the pattern to the correct mode name.



- a) Major b) Lydian c) Mixolydian

The following **tetrachord** belongs to an harmonic minor scale. Identify this scale.



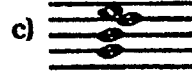
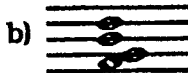
- a) b minor b) e minor c) g minor

Triads, Keys, and Chords

Students should be prepared to work with any quality of chord (including 7th chords) in any position. Students should be familiar with the Major-Major 7th, Major-minor 7th (Dom. 7th), and the minor-minor 7th and their inversions.

Sample Questions

Which chord is in 3rd inversion?



Which chord member of the **dominant-seventh** chord is also the **2nd scale degree** of the overall key?

- a) the seventh b) the fifth c) the third d) the root

Description of Test Questions LEVEL FOUR continued

Meter, Rhythm, and Rhythmic Values

Students should be prepared to work with any meter or time signature. They will be asked to add bar lines to musical examples and to indicate the location of primary and secondary accents in compound time (e.g., in 6/8 time, the first eighth note receives the primary accent and the fourth eighth note receives a secondary accent...this stresses that there are two big beats in compound duple time).

Analysis

Students will be required to analyze short musical compositions determining key, chord functions, phrases, modulations, and musical era. The example may be homophonic, polyphonic, or a mixture of the two. Students will be asked to recognize when and in which voice the melody appears, whether there is imitation, climactic points, and formal scheme. The analysis of chord functions will include seventh chords. At least one multiple choice question will determine the students ability to recognize a secondary dominant.

Terms and Symbols: Students should be familiar with the same terms mentioned in levels 1-3.

senza rallentando	presto
sforzando	subito <i>p</i> (or <i>f</i> , <i>mf</i> , etc.)
poco ritenuto	chromatic pitches
brillante	molto espressivo
allegro agitato	diatonic pitches
molto agitato	<i>sfz</i>
allegro brillante	staccato
calando	cantabile
grazioso	dolce
legato	portamento
marcato	interval
syncopated	contrapuntal
homophonic	and other terms along the same line