



## Evaluation Program

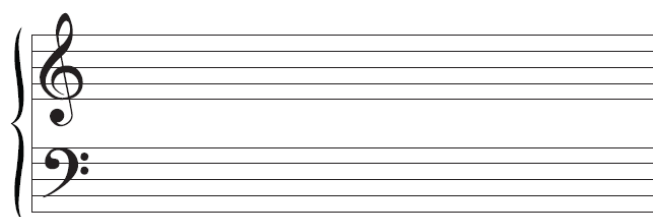
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# Written Examination

## Piano

### Early Advanced • Levels 7 & 8

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



Score

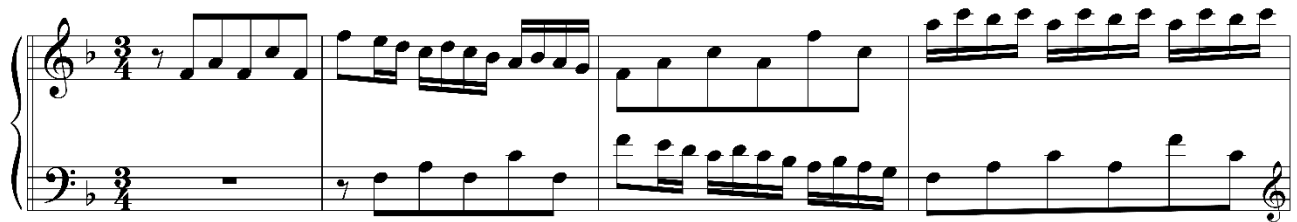
50

## Analysis of Musical Excerpt #1 (15 points)

Use the excerpt below to answer the following questions with the most appropriate response.

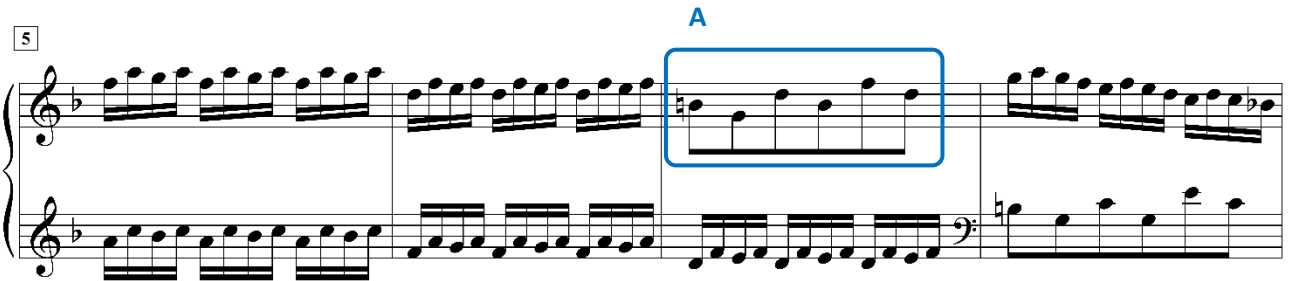
Invention No. 8  
BWV 779

Johann Sebastian Bach



5

A

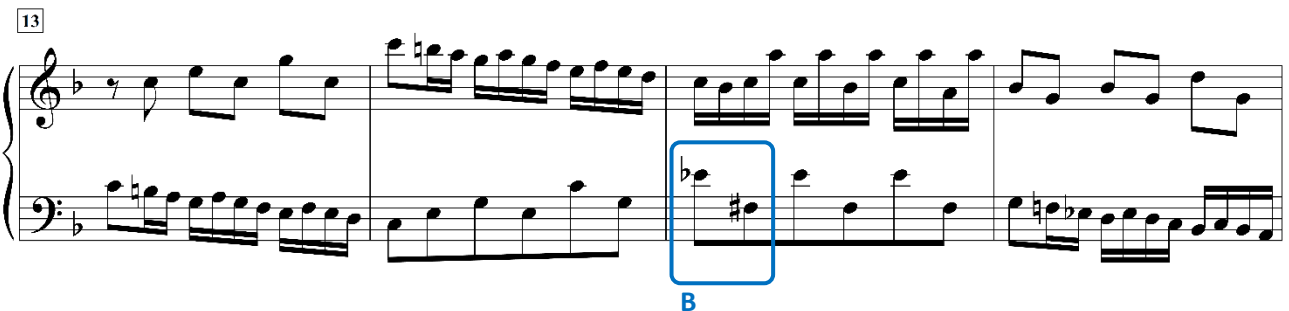


9



13

B



- What **key** is this excerpt in?  

<b>D minor</b>	<b>F Major</b>	<b>B-flat Major</b>
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- What is the **texture** of this excerpt?  

<b>homophonic</b>	<b>polyphonic</b>	
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- How many **melodic lines (or voices)** are in this excerpt?  

<b>one</b>	<b>two</b>	<b>three</b>
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- Which of these terms best describe the **relationship** between the voices?  

<b>counterpoint</b>	<b>sonata form</b>	<b>augmentation</b>
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- Measure 1 begins with an **opening melodic phrase**. What is this called?  

<b>subject</b>	<b>answer</b>	<b>countersubject</b>
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- In measure 2, the lower voice copies what was played in the upper voice. What is this called?  

<b>repetition</b>	<b>sequence</b>	<b>imitation</b>
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- Which **chord symbol** would best describe the pitches in box **A**?  

<b>G7</b>	<b>Gm7 (or G-7)</b>	<b>Gmaj7 (or GΔ7)</b>
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- Which **Roman numeral** would best describe the pitches in box **A**?  

<b>V7</b>	<b>V7/V</b>	<b>ii<sup>7</sup></b>
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- Which of these terms best describes the **harmonic device** in box **A**?  

<b>pivot chord</b>	<b>direct modulation</b>	<b>secondary dominant</b>
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- Which **cadence** occurs in measures 11-12?  

<b>authentic</b>	<b>half</b>	<b>deceptive</b>
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- By measure 12, which **key** is the excerpt in?  

<b>F Major</b>	<b>C Major</b>	<b>D minor</b>
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- What is the **key relationship** between the key in measure 12 and the opening key (measure 1)?  

<b>relative keys</b>	<b>parallel keys</b>	<b>dominant key</b>
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- In measure 15, what is **quality** of the chord that the pitches spell out? (do not consider the B-flat)  

<b>dominant 7<sup>th</sup></b>	<b>half-diminished 7<sup>th</sup></b>	<b>fully diminished 7<sup>th</sup></b>
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- What is the **interval** between the two notes in box **B**?  

<b>major 7<sup>th</sup></b>	<b>minor 7<sup>th</sup></b>	<b>diminished 7<sup>th</sup></b>
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- Which **scale** is used in the LH of measure 16?  

<b>major</b>	<b>natural minor</b>	<b>harmonic minor</b>
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#### Further Exploration with Teacher

This piece was written without dynamics or articulation.  
Why do you think that might be and how should one go about performing this piece?

Analysis of Musical Excerpt #2 (15 points)

Use the excerpt below to answer the following questions with the most appropriate response.

Revolt and Reveal

Paula Dreyer

(With angst and uncertainty)

The musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass clef staff. The piece begins with a mezzo-forte (*mf*) dynamic and a *cresc.* (crescendo) marking. Section A is a chord in the bass clef. Section B is another chord in the bass clef. Section C is a chord in the treble clef. Section D is a triplet of eighth notes in the treble clef. Section E is a triplet of eighth notes in the bass clef. Section F is a quintuplet of eighth notes in the treble clef. Section G is a chord in the bass clef. Section H is a chord in the bass clef. The score includes dynamics such as *f* (forte), *sub. p e cresc.* (subito piano e crescendo), and *dim. poco a poco* (diminuendo poco a poco). Performance markings include *rit.* (ritardando) and *cresc.* (crescendo). The piece concludes with a *rit.* marking.

16. What **key** is this excerpt in?

E-flat Major

A-flat Major

C minor

17. What is the **texture** of this excerpt?

homophonic

polyphonic

18. Which of these terms best represent the **style** of this excerpt?

*agitato*

*giocoso*

*cantabile*

19. What is the **scale degree** of the note in box **A**?

subdominant

mediant

tonic

20. What is the **scale degree** of the note in box **B**?

supertonic

subtonic

leading tone

21. What would be the **lead sheet symbol** of the chord in box **C**?

C/G

Cm/G

Cm

22. What is the **position** of the chord in box **C**?

root position

1<sup>st</sup> inversion

2<sup>nd</sup> inversion

23. Which **scale** is used in box **D**?

blues

harmonic minor

melodic minor

24. Which **scale** is used in box **E**?

natural minor

harmonic minor

octatonic

25. Which scale is **parallel** to the scale used in box **E**?

E-flat Major

E-flat minor

C Major

26. Which of the following **note values** has the same duration as the notes in box **F**?

dotted eighth

dotted quarter

dotted half

27. True or false? The rhythm in box **F** can be considered a **hemiola**.

true

false

28. Which scale is used in box **G**?

whole tone

chromatic

blues

29. What is the **scale degree** of the note in box **H**?

dominant

tonic

subdominant

30. If there were a **deceptive cadence** in measures 23-24 (measure 24 not shown), which note might we expect in the bass in measure 24?

C

F

A-flat

#### Further Exploration with Teacher

The A-natural in measures 22-23 is repeated several times. What do you think is the significance of this?

**Music History & Around the World** (10 points)**Western Classical Music History: Composers**

Match the composers with their respective **period**:

31. \_\_\_\_\_ Clara Schumann  
32. \_\_\_\_\_ Antonio Vivaldi  
33. \_\_\_\_\_ Claude Debussy

- (A) Baroque
- (B) Classical
- (C) Romantic
- (D) Impressionistic
- (E) Modern

**Instrument Families: Around the World**

Match the instruments with their respective **instrument families**:

34. \_\_\_\_\_ tabla  
35. \_\_\_\_\_ erhu  
36. \_\_\_\_\_ accordion

- (A) Wind (aerophones)
- (B) Strings (chorodophones)
- (C) Percussive (idiophones)
- (D) Drums (membranophones)

**Music Around the World**

Match the musical genres with their respective **countries**.

37. \_\_\_\_\_ Tango  
38. \_\_\_\_\_ Enka  
39. \_\_\_\_\_ Flamenco  
40. \_\_\_\_\_ Inuit Throat-Singing

- (A) Argentina
- (B) Cuba
- (C) Jamaica
- (D) Japan
- (E) Native America
- (F) Spain

**Ear Training** (5 points)

Listen to the musical examples and select the best answer. You may listen to each example as many times as needed.

41. What is the quality of the **interval**?

perfect 5<sup>th</sup>

minor 7<sup>th</sup>

major 7<sup>th</sup>

42. What is the quality of the **seventh chord**?

major 7<sup>th</sup>

dominant 7<sup>th</sup>

minor 7<sup>th</sup>

43. Which **cadence** is present at the end of this excerpt?

authentic

half

deceptive

44. Which **scale** does this melody use?

melodic minor

chromatic

blues

45. Which term might describe the **style** of this excerpt?

*doloroso*

*giocoso*

*pesante*

**Critical Thinking Short Answer** (5 points)

46. Write your response in the box below. A minimum of three sentences is required. There are no right or wrong answers -- responses will be assessed on thoroughness of response.

If another pianist were to tell you that they can play all their scales, chords, and arpeggios well but they simply don't get why they need to practice them, what would you tell them?