

LVMTA Chase-Riecken Musicianship Exams

THEORY EXAM GUIDELINES

LEVEL 10 (rev. 2019)

INTERVALS

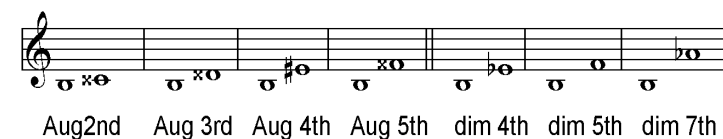
Identify in treble or bass clefs:

- All qualities (major, minor, perfect, diminished, augmented) of all intervals, prime to octave ABOVE any note. Also, major and perfect intervals BELOW any note.

Draw in treble or bass clefs:

- | | | | | | |
|--------------|-----------------|-----------------|-----------------|-----------------|--------------------------------|
| ▪ Major | 2 nd | 3 rd | 6 th | 7 th | Above and below the given note |
| ▪ Perfect | 4 th | 5 th | 8 th | | Above and below the given note |
| ▪ Minor | 2 nd | 3 rd | 6 th | 7 th | Above the given note |
| ▪ Augmented | 2 nd | 3 rd | 4 th | 5 th | Above the given note |
| ▪ Diminished | 4 th | 5 th | 7 th | | Above the given note |

in the keys of B/Cb F#/Gb C#/Db



KEY SIGNATURES

Identify in treble or bass clefs:

- All major and minor keys



Draw in treble or bass clefs:

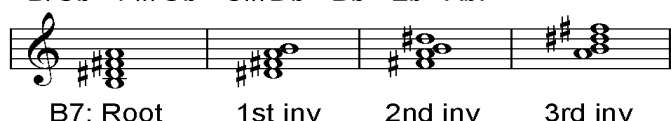
- All major and minor keys



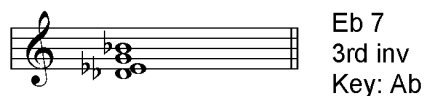
SCALES, CHORDS and CADENCES

Identify in treble or bass clefs:

- Dominant 7th chords in root, 1st, 2nd, 3rd inversions built on B/Cb F#/Gb C#/Db Bb Eb Ab.



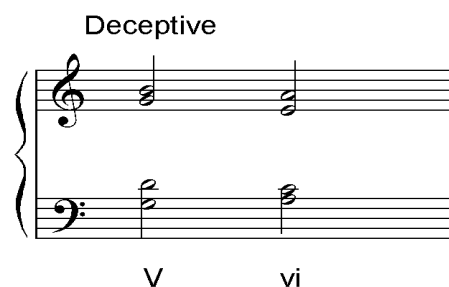
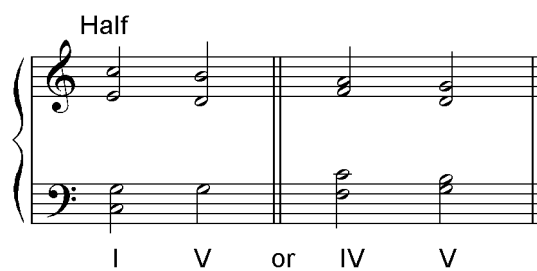
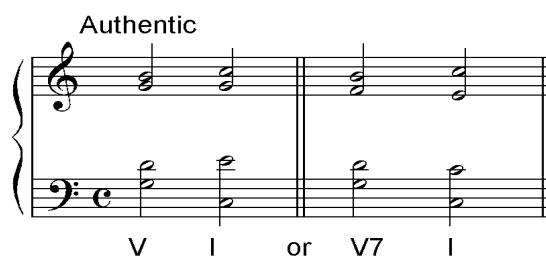
- The name, position, and the key in which it is found of a given dominant 7th chord



- The Roman numeral, position, and quality of a triad in any minor key.

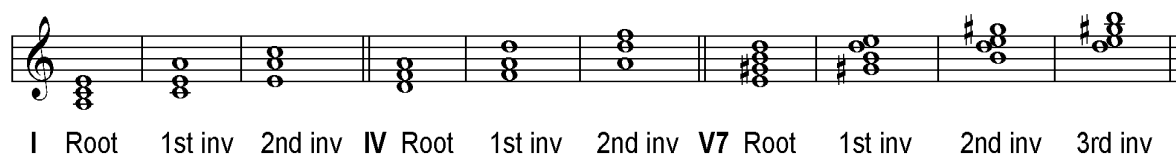


- Cadences – authentic, plagal, half, deceptive



Draw in treble or bass clefs:

- Any major or minor scale (3 forms)
- i, iv, and V7 chords and their inversions in any minor key.



- A chord in a given key with Roman numeral and position.

Test question: Draw a **vii dim** triad in **2nd** inversion in the key of **D Major**.



RHYTHM

- ~~Using any note value, complete measures by adding notes, rests, bar lines, time signatures, stems, or beams to a given rhythm.~~

EAR TRAINING**Identify:**

- **Authentic, Plagal, Half and Deceptive cadences**
- Major, minor (3 forms), chromatic, whole tone scales
- Major and minor triads in root, 1st, 2nd inversion
- **Major 7th, dominant 7th, minor 7th and diminished 7th chords in root position**
- Any interval above a given note.
- Rhythmic and melodic dictation using these note values



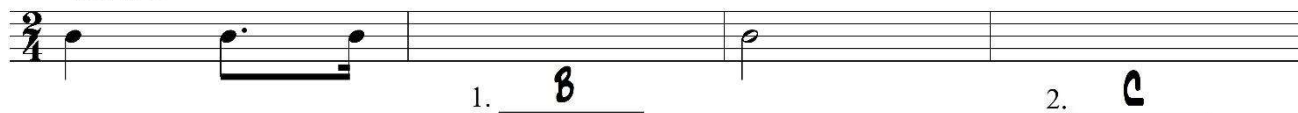
You will be asked to fill in the missing measures from several choices. For example, you see a four-measure passage that has two empty measures. You will also see four measures to choose from to match what you hear played. It probably won't be this easy though...

EXAMPLE:

You hear:



You see:



From the choices below, select the rhythm that matches what you hear in each empty measure.
Write the letter in the blank below each measure.



A.



B.



C.



D.

VOCABULARY**Define the vocabulary words by:**

1. Filling in the blank
2. Matching
3. True or False
4. Choose from

- | | |
|----------------------------|---|
| • Basso continuo | Continuous bass accompaniment with chordal harmonies provided by a keyboard or other chord-playing instrument, especially found in Baroque music. |
| • Mano destra m.d. (It.) | Right hand |
| • Main droite m.d. (Fr.) | Right hand |
| • Mano sinistra m.s. (It.) | Left hand |
| • Main gauche m.g. (Fr.) | Left hand |
| • Douce, doux (Fr.) | Sweet; similar to <i>dolce</i> |
| • Leger (Fr.) | Lightly; similar to <i>leggiero</i> |
| • Leicht (Ger.) | Light, with ease |
| • Retenu (Fr.) | Holding back; similar to <i>ritardando</i> |
| • Langsamer (Ger.) | Slower |
| • Deceptive Cadence | A cadence in which the dominant moves to a chord other than the tonic (V, VI). Also called a 'surprise' cadence. |
| • Half Cadence | A Cadence ending with a V chord |

HISTORY

Listen to the following pieces. Identify the piece, composer, nationality and musical period for each composition. The test examples will include music from the first 60 seconds of each piece. Note carefully which portion of the entire work is indicated: movement, song, variation, etc.

Handel, George Frederic - 1685-1759 German - Baroque Period

- Hallelujah Chorus from The Messiah
- Water Music Suite in D Major (HWV 349): 12. Hornpipe

Liszt, Franz - 1811-1886 Hungarian - Romantic Period

- Hungarian Rhapsody No. 2 in C-Sharp Minor, S.244
- La campanella in G-Sharp Minor, S.141

Ravel, Maurice - 1875-1937 French - Impressionistic Period

- Bolero
- Pavane pour une infant defunte

Prokofiev, Sergei - 1891-1953 Russian - Contemporary Period

- Peter and the Wolf: Peter in the Meadow
- Romeo and Juliet: Dance of the Knights

Poulenc, Francis - 1899-1963 French - Contemporary Period

- Sonata for Flute and Piano: I. Allegro malinconico
- Improvisation No. 7 in C Major (from 15 Improvisations)

FORM

Define the terms by: 1. Filling in the blanks 2. Matching 3. True or false 4. Choose from

Baroque Suite A composition consisting of dance-like movements all in the same key.

Allemande A 16th century German peasant dance in 4/4 meter. The second movement in the Bach English Suites.

Courante A 16th century French dance in 3/2 meter.

Sarabande A 17th and 18th century dance in a slow, dignified, 3/4 meter. A standard dance in the suites of Handel and Bach.

Gavotte A 17th century French dance in 4/4 meter beginning on the third beat with strong accents.

Gigue A very fast dance evolving from the 16th century Irish or English jig in 6/8 or 12/8 time. Usually the last dance in a suite.

ANALYSIS

In a four-part passage of music, identify chords, cadences and key signature.

Label the following:

1. Key 2. Chord and inversion 3. Chord and inversion 4. Chord and inversion 5. Cadence

1. G MAJOR

2. IV, 1ST INV.

3. V7, 1ST INV.

4. I, 2ND INV.

5. AUTHENTIC CADENCE