

2021 OMTA THEORY LEVEL THIRTEEN—PIANO

Student's Name _____

Written Score	
Aural Score	
TOTAL SCORE	

Teacher's Name _____

Match the forms with the structures. Write the letter of the structure on the blank line.

FORMS

STRUCTURE

_____ Binary Form

A. Exposition, Development, Recapitulation

_____ Ternary Form

B. ABACA

_____ Rondo

C. ABA

_____ Rounded Binary

D. AB

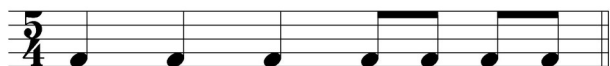
_____ Sonata-Allegro Form

E. ABa

Identify the meter in each example as (ex. simple duple):

(1) simple, compound or asymmetrical (irregular)

(2) duple, triple, or quadruple



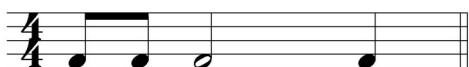
(1) _____

(2) _____



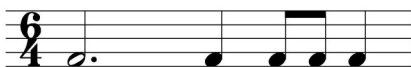
(1) _____

(2) _____



(1) _____

(2) _____



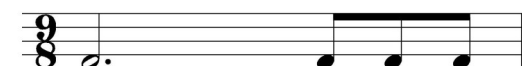
(1) _____

(2) _____



(1) _____

(2) _____



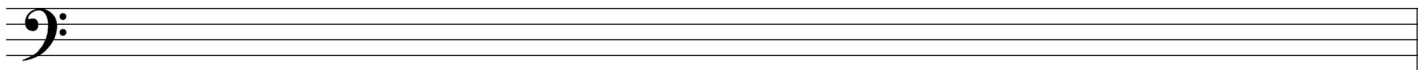
(1) _____

(2) _____

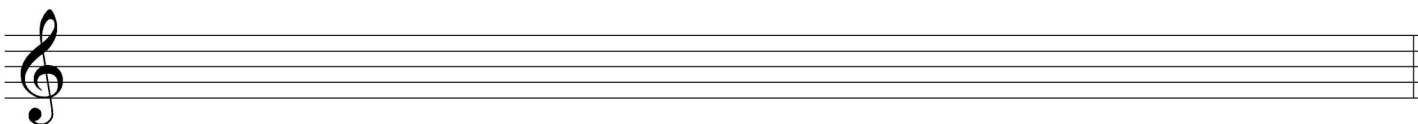
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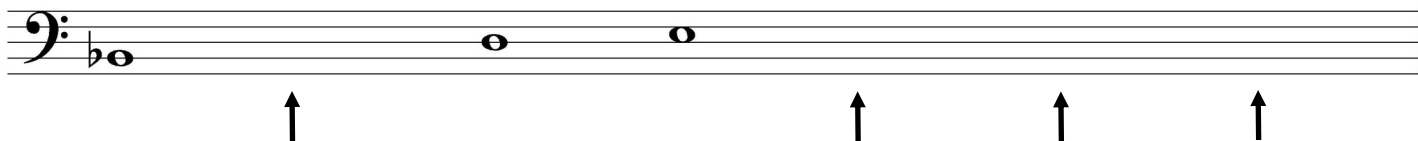
Draw the A \flat Major pentatonic scale one octave ascending using whole notes. Use accidentals as needed. Do not use a key signature.



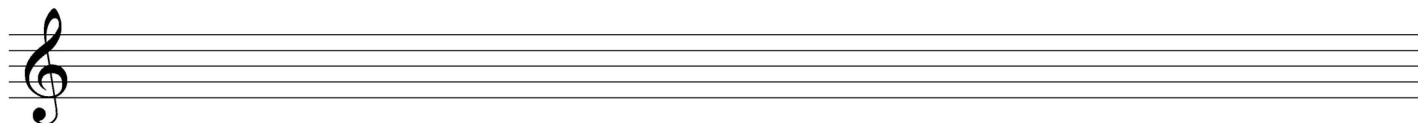
Draw the F \sharp pentatonic scale one octave ascending using whole notes. Use accidentals as needed. Do not use a key signature.



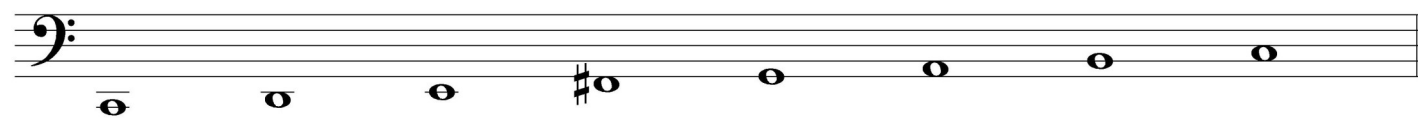
Draw the missing notes of the B \flat whole tone scale above each arrow using whole notes. Use accidentals as needed. Do not use a key signature.



Draw the F Mixolydian scale one octave ascending using whole notes. Use accidentals as needed. Do not use a key signature.



Write the name of the tonic note of the mode and circle the correct mode name.



Tonic: _____

Dorian

Lydian

Phrygian

Mixolydian

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Is the following music example tonal, bitonal, or atonal music? _____

Molto vivace

Is the following music example tonal, bitonal, or atonal music? _____

Mässig

Transpose the following melody into the key of B♭ Major.

Complete the chord progression for the 12-bar blues.

I _____ I I
 IV IV _____ I
 _____ IV I I

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Match the terms with the definitions. Write the letter of the correct definition on the blank line.

TERMS

- _____ Contrapuntal
- _____ Main gauche (m.g.)
- _____ Parallel keys
- _____ Mano destra (m.d.)
- _____ Ionian Mode
- _____ Modes
- _____ Lower Mordent
- _____ Atonality
- _____ Compound Meter
- _____ Transposition
- _____ Turn
- _____ Monophonic
- _____ Mixolydian Mode
- _____ Homophonic
- _____ Whole tone scale

DEFINITIONS

- A. Consisting of a single musical line without accompanying harmony or chords
- B. Italian, right hand
- C. The same pattern of intervals beginning on a different note
- D. A major scale with a lowered 7th scale degree
- E. Two or more independent lines played at the same time
- F. Six-tone scale moving by whole steps. It may begin on any note and it has no tonic.
- G. Seven scales with different arrangements of whole and half step patterns.
- H. Having one melodic line at a time, the other voices or parts serving as accompaniment
- I. French, left hand
- J. Same as the Major scale
- K. Music in which the beat can be divided by three. The top number in the time signature will be 6, 9, 12
- L. Major and minor keys that have the same tonic
- M. The absence of functional harmony as a primary structural element
- N. First play the note above the written note, then the written note, a note below the written note, then the written note again, ♭
- O. Begins on the written note, steps down (half or whole step) then returns to the written note; should be played quickly and begins on the beat, ♯

Identify the four time periods of music history by the using the dates given.

- | | | | |
|--------------|-----------|-----------|-----------|
| | | | |
| 1900—Present | 1600—1750 | 1825—1900 | 1750—1825 |

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Use the music example below to answer the question on page 7. Circle the correct answer for each question or fill in the blank.

The musical score is for a piano piece in 2/4 time and the key of D major. It is divided into six systems of music. The first system (measures 1-6) is labeled 'Theme 1' and begins with a forte (*f*) dynamic, followed by mezzo-piano (*mp*) dynamics. A rectangular box is placed above the first measure. The second system (measures 7-12) is labeled 'Theme 2' and begins with forte (*f*) dynamics, ending with mezzo-forte (*mf*) dynamics. The third system (measures 13-18) features mezzo-piano (*mp*) dynamics transitioning to mezzo-forte (*mf*) dynamics. The fourth system (measures 19-24) features mezzo-piano (*mp*) dynamics transitioning to forte (*f*) dynamics with a crescendo (*cresc.*) marking. The fifth system (measures 25-31) features mezzo-forte (*mf*) dynamics transitioning to forte (*f*) dynamics. The sixth system (measures 32-37) features mezzo-piano (*mp*) dynamics. The score includes various musical notations such as triplets, trills, and dynamic markings.

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38 *f* *mp*

44 *mp* *cresc.*

49 *f* *tr* *mp* *f* *mp*

55 *f* *mp* *f*

61 *mp* *f* *mp*

68 *mf* *mp*

74 *cresc.* *f* *tr* *mf* *tr*

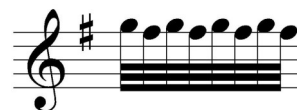
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Label the three main sections of Sonata-Allegro form in the empty boxes on the score.

Using Roman numerals, label the chords on the score in measures 69—73.

What is the correct realization of the trill in measure 50?



Identify the cadence in measure 64 (beats one and two)?

Deceptive

Authentic

Half

The First Theme (starting at the pickup to measure 1) is in the key of _____? Use Major or minor in the answer.

The Second Theme (starting at the pickup to measure 13) is in the key of _____? Use Major or minor in the answer.

The First Theme (starting at the pickup to measure 58) is in the key of _____? Use Major or minor in the answer.

The Second Theme (starting at the pickup to measure 65) is in the key of _____? Use Major or minor in the answer.

Measures 35—38 are an example of _____.

Imitation

Repetition

Sequence

Identify the scale using the notes circled in measures 13 and 15?

melodic minor

Mixolydian

Major

Measures 53—57 are an example of _____.

Imitation

Repetition

Sequence

END OF WRITTEN EXAM