

# OMTA THEORY LEVEL TWELVE—PIANO

Student's Name \_\_\_\_\_

Written Score	
Aural Score	
<b>TOTAL SCORE</b>	

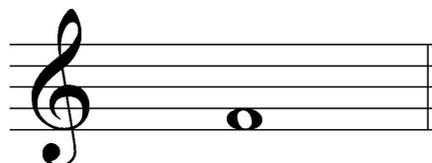
Teacher's Name \_\_\_\_\_

Test code: Mozart

Draw a whole note one octave above the given note.



Draw a whole note one octave below the given note.



Draw one rest on the line to complete one measure in the given time signatures.



Circle the correct time signature for each music example.

$\frac{4}{4}$

$\frac{3}{2}$

$\frac{2}{2}$



$\frac{12}{8}$

$\frac{6}{8}$

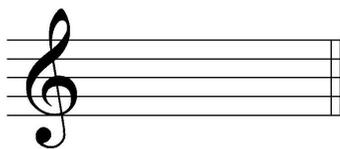
$\frac{9}{8}$



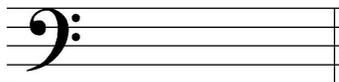
TURN TO THE NEXT PAGE

## OMTA THEORY LEVEL TWELVE—PIANO

Draw the key signatures.



E Major



c minor

Write the name of the tonic note of each scale and circle whether the scale is Major, natural minor, harmonic minor, or melodic minor.



Major

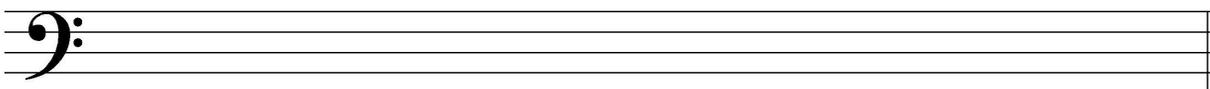
Tonic: \_\_\_\_\_ natural minor  
harmonic minor  
melodic minor



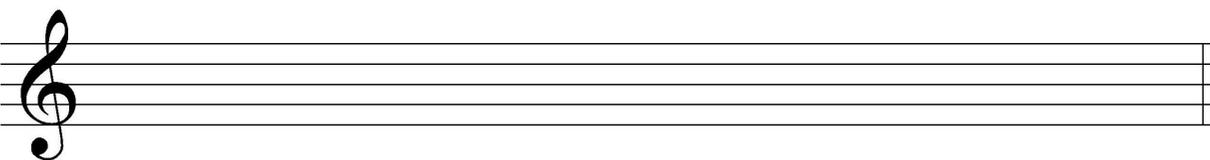
Major

Tonic: \_\_\_\_\_ natural minor  
harmonic minor  
melodic minor

Draw the scales one octave ascending and descending using whole notes. Use accidentals as needed in both directions. Do not use a key signature.



F# Major

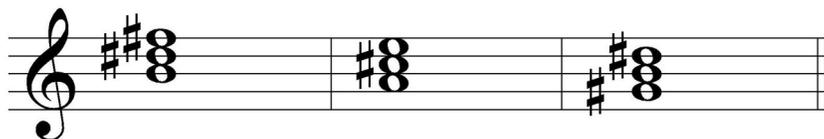


b $\flat$  melodic minor

TURN TO THE NEXT PAGE

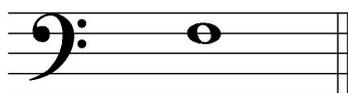
## OMTA THEORY LEVEL TWELVE—PIANO

In the key of E Major, are the following triads Tonic, Subdominant, or Dominant? Circle the correct answer.

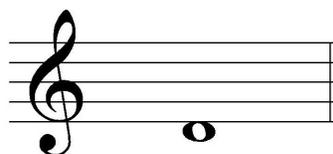


Tonic	Mediant	Tonic
Subdominant	Subdominant	Mediant
Dominant	Dominant	Subdominant

Complete each triad in root position above the given note using whole notes. Use accidentals as needed.



Augmented triad



diminished triad

Key: Label the Major key.

Chord: Label each chord with the scale degree Roman numeral. The first one is given.

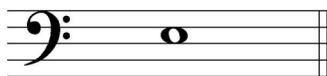
Cadence: Label each cadence as authentic, plagal, half, or deceptive.

<p>Key: _____</p> <p>Chord: I    _____    _____</p> <p>Cadence: _____</p>	<p>Key: _____</p> <p>Chord: I    _____    _____</p> <p>Cadence: _____</p>	<p>Key: _____</p> <p>Chord: I    _____    _____</p> <p>Cadence: _____</p>
---	---	---

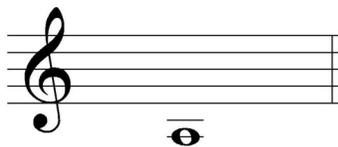
TURN TO THE NEXT PAGE

## OMTA THEORY LEVEL TWELVE—PIANO

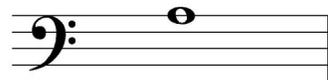
Draw the interval above each note using a whole note. Use accidentals as needed.



diminished 5th



minor 2nd



Augmented 4th

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

### TERMS

- \_\_\_\_\_ mediant
- \_\_\_\_\_ morendo
- \_\_\_\_\_ quasi
- \_\_\_\_\_ portato
- \_\_\_\_\_ ben
- \_\_\_\_\_ Picardy third
- \_\_\_\_\_ supertonic
- \_\_\_\_\_ cadenza

### DEFINITIONS

- A. Playing in a manner between legato and staccato
- B. As if
- C. Brilliant, showy passage for solo instruments or voice
- D. Scale degree three
- E. A cadence at the end of a minor key piece, where it resolves to a major tonic chord
- F. Dying away, gradually softer
- G. Scale degree two
- H. Well, very

## OMTA THEORY LEVEL TWELVE—PIANO

Use the music example below to answer the questions on page 6. The measures are numbered. Circle the correct answer or fill in the blank for each question.

The musical score is for a piano piece in 3/4 time, B-flat major. It consists of 17 numbered measures. The tempo is marked *Cantabile*. The dynamics are *mf* (measures 1-4), *mp* (measures 5-9), *sub.f* (measures 10-13), *p* (measure 14), and *pp* (measures 15-17). Performance instructions include *rit. e dim.* (measures 8-9), *a tempo* (measure 13), and *morendo* (measures 15-17). A *trem.* marking is circled under measure 13. The score is written for piano with a grand staff (treble and bass clefs).

TURN TO THE NEXT PAGE

## OMTA THEORY LEVEL TWELVE—PIANO

The key of the music example is \_\_\_\_\_. Include Major or minor in the answer.

The chord progression in measures 11—12 represents which cadence?

Authentic

Plagal

Deceptive

What is the meaning of the term circled in measure 13?

Play with sudden force

Rapidly repeat the octave Gs

Play with emphasis

Which type of scale is circled in measure 15?

Major

natural minor

harmonic minor

melodic minor

Which progression best describes the chords progression in measures 16 and 17?

I—IV—I

i—iii—i

i—IV—I

i—iv—I

## OMTA AURAL AWARENESS LEVELS 11 & 12

Aural Score
-------------

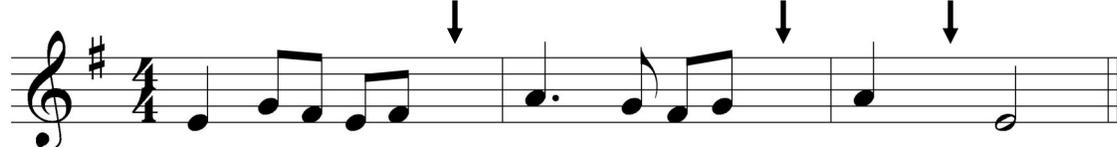
Student's Name \_\_\_\_\_

- |    |           |               |                |               |
|----|-----------|---------------|----------------|---------------|
| 1. | Major     | natural minor | harmonic minor | melodic minor |
| 2. | Major     | natural minor | harmonic minor | melodic minor |
| 3. | Major     | minor         | diminished     | Augmented     |
| 4. | minor 6th | Major 6th     | minor 7th      |               |
| 5. | Authentic | Plagal        | Deceptive      |               |
| 6. | Authentic | Plagal        | Deceptive      |               |

7. 

8. 

9. 

10. 

END OF AURAL AWARENESS TEST