

★ Written Test = 2 points each question

OMTA THEORY LEVEL THIRTEEN—PIANO

Student's Name Key

Written Score

100

Aural Score

—

TOTAL SCORE

100

Teacher's Name _____

Test code: Mozart

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

FORMS

D Binary Form

C Ternary Form

B Rondo

E Rounded Binary

A Sonata-Allegro Form

STRUCTURE

A. Exposition, Development, Recapitulation

B. ABACA

C. ABA

D. AB

E. ABa

Identify the meter in each example as (ex. simple duple): (2 points each set)

(1) simple, compound or asymmetrical (irregular)

(2) duple, triple, or quadruple



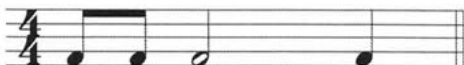
(2pts) (1) asymmetrical (irregular)

(2) duple



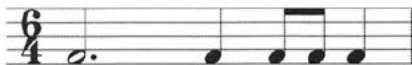
(2pts) (1) simple

(2) triple



(2pts) (1) simple

(2) quadruple



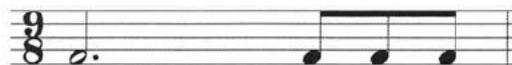
(2pts) (1) compound

(2) duple



(2pts) (1) simple

(2) duple



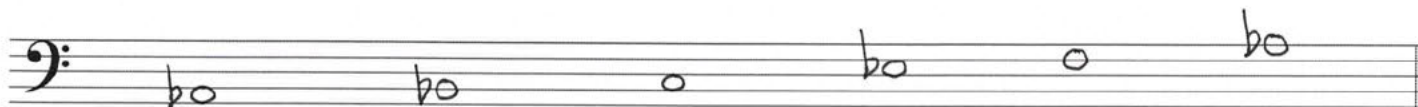
(2pts) (1) compound

(2) triple

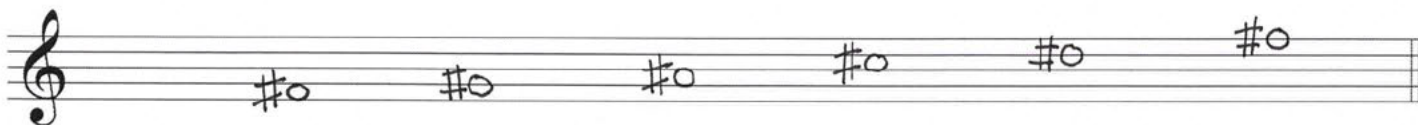
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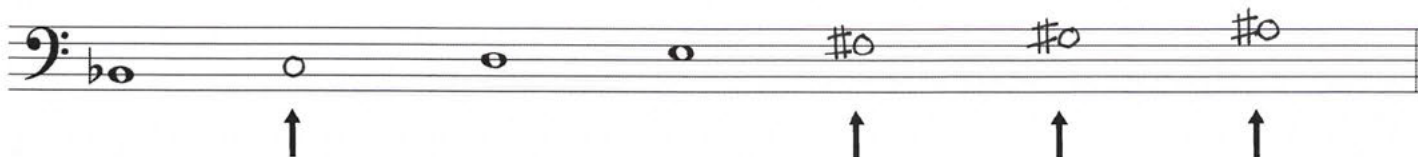
Draw the $A\flat$ Major pentatonic scale one octave ascending using whole notes. Use accidentals as needed. Do not use a key signature.



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.



(2 pts.) Tonic: C

Dorian

Lydian

Phrygian

Mixolydian

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OMTA THEORY LEVEL THIRTEEN—PIANO

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

Molto vivace

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

Mässig

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

Complete the chord progression for the 12-bar blues. (2 points)

I I I I

IV IV I I

V IV I I

OMTA THEORY LEVEL THIRTEEN—PIANO

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

TERMS

- E Contrapuntal
I Main gauche (m.g.)
L Parallel keys
B Mano destra (m.d.)
J Ionian Mode
G Modes
O Lower Mordent
M Atonality
K Compound Meter
C Transposition
N Turn
A Monophonic
D Mixolydian Mode
H Homophonic
F 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.

Contemporary Baroque

1900—Present

(2pts)

1600—1750

(2pts)

Romantic

1825—1900

(2pts.)

Classical

1750—1825

(2pts)

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OMTA THEORY LEVEL THIRTEEN—PIANO

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

Exposition

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It is divided into two main sections: Exposition and Development. The Exposition section (measures 1-24) features two themes. Theme 1 (measures 1-6) is marked *f* and consists of a sixteenth-note triplet in the right hand and a quarter-note bass line. Theme 2 (measures 7-12) is marked *mf* and features a sixteenth-note triplet in the right hand and a quarter-note bass line. The Exposition concludes with a series of sixteenth-note patterns in the right hand (measures 13-18) and a sixteenth-note triplet in the right hand (measures 19-24) marked *f*. The Development section (measures 25-32) begins with a sixteenth-note triplet in the right hand marked *f* and continues with sixteenth-note patterns in the right hand and a quarter-note bass line. The score includes various dynamics such as *f*, *mp*, and *mf*, as well as articulation marks like *tr* and *cresc.*

f Theme 1

mp

f

mf Theme 2

mp

mf

mp

f

cresc.

tr

mf

f

Development

mf

f

mp

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OMTA THEORY LEVEL THIRTEEN—PIANO

38 *f* *mp*

44 *mp* *cresc.*

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

53 *f* *mp* *f* **Recapitulation**

61 *mp* *f* *mp*

68 *mf* *mp*

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

Detailed description: This page contains a piano score for OMTA Theory Level Thirteen. The score is written in treble and bass clefs with a key signature of one sharp (F#). It consists of seven systems of music, each with two staves. Measure numbers 38, 44, 49, 53, 61, 68, and 74 are indicated at the beginning of their respective systems. Dynamics include *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *cresc.* (crescendo). Performance markings include *tr* (trills), *f* (fermata), and triplets. A box labeled "Recapitulation" is placed over measures 53-55. The score concludes with a double bar line and repeat dots at the end of measure 81.

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OMTA THEORY LEVEL THIRTEEN—PIANO

(2pts.) Label the three main sections of Sonata-Allegro form in the empty boxes on the score.

(2pts.) 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 G Major? Use Major or minor in the answer.

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

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

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

Measures 35—38 are an example of Repetition.

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 Sequence.

Imitation

Repetition

Sequence

END OF WRITTEN EXAM