

\*Written Test = 2 points each question\*

## OMTA THEORY LEVEL 11 – PIANO

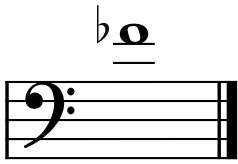
Student's Name KEY

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

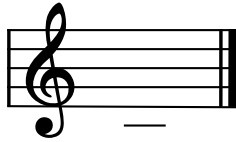
Written Score	90
Aural Score	10
<b>TOTAL SCORE</b>	<b>100</b>

Test code: Clara Schumann

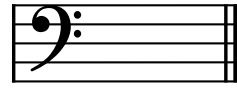
Write the letter name of each note on the line below. Use accidentals as needed.



F<sup>b</sup>

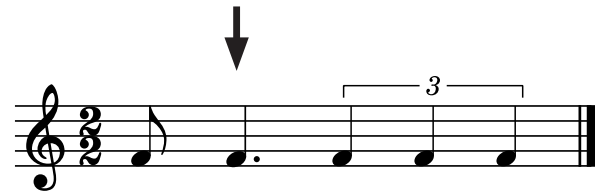
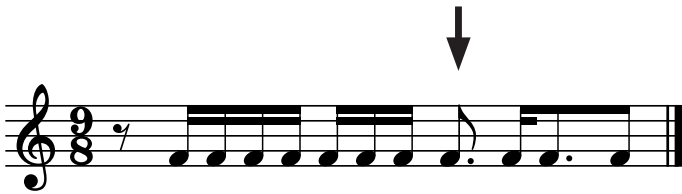


E<sup>b</sup>



A<sup>n</sup>

Draw one **note** under each arrow to complete the measures in the given time signatures.



Circle the correct time signature for each music example.

2/4   
  2/2   
  6/8



6/8   
  12/8   
  9/8



2/4   
  2/2   
  3/2



TURN TO THE NEXT PAGE

# OMTA THEORY LEVEL 11 – PIANO

Draw the key signatures.



a $\flat$  minor

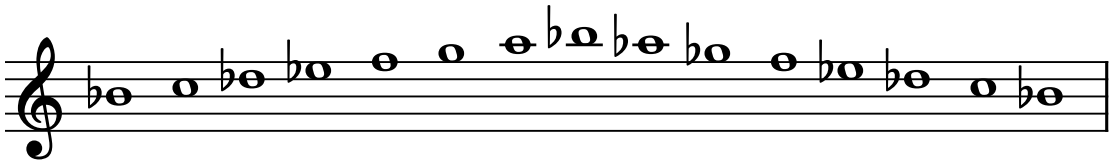


G $\flat$  Major

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



Tonic: C $\flat$  Major  
 natural minor  
 (C $\flat$ ) harmonic minor  
 melodic minor



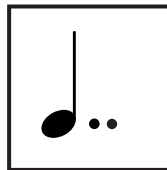
Tonic: b $\flat$  Major  
 natural minor  
 (B $\flat$ ) harmonic minor  
melodic minor

Draw the correct answer in the box.

Dotted eighth rest



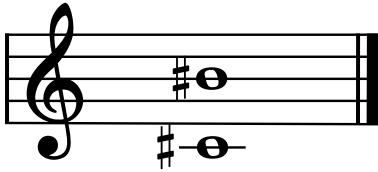
Double-dotted quarter note





# OMTA THEORY LEVEL 11 – PIANO

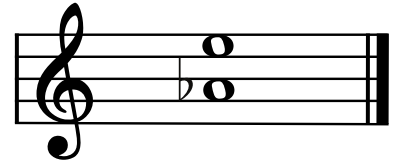
Label the intervals. Use Major, minor, Perfect, Augmented, or diminished in the answer.



Major 7th

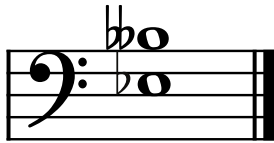


diminished 4th

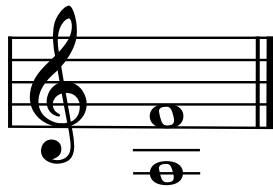


Augmented 5th

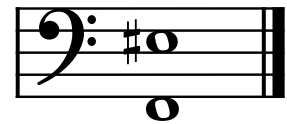
Draw the interval above each note using a whole note. Use accidentals as needed.



diminished 5th



minor 6th



Augmented 7th

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

## TERMS

- F   con fuoco
- G   con moto
- C   assai
- D   calando
- E   scherzando
- J   deceptive cadence
- A   half cadence
- H   plagal cadence
- I   authentic cadence
- B   con brio

## DEFINITIONS

- A. Any cadence which ends on V
- B. With spirit
- C. Very
- D. Becoming slower and softer
- E. Playful
- F. With fire
- G. With motion
- H. Cadence consisting of IV-I chord progression
- I. Cadence consisting of a V-I chord progression
- J. When the dominant chord (V) resolves to a chord other than the tonic (I), usually V-vi or V-VI

# OMTA THEORY LEVEL 11 – PIANO

Use the music example below to answer the questions on page 6. The first measure of each line is numbered—pick-up notes do not count as measures. Circle the correct answer or fill in the blank for each question.

**Largo** 1

*p*  
*espressivo*

5

*p*

9

*p*  
*poco cresc.*  
*cresc.*

13

*p*  
*dim.*

# OMTA THEORY LEVEL 11 – PIANO

The music example is in the key of E<sup>b</sup> Major. Include Major or minor in the answer.  
(e<sup>b</sup> major)

What should be the time signature of this piece?

**6**  
**8**

**3**  
**4**

**4**  
**4**

Which Roman numerals describe the chord progression in measure 12?

IV-I

V-IV

V7-I

What kind of cadence ends this piece in measure 16?

Plagal

Authentic

Half

What is the name of the chord circled in measure 1?

B<sup>b</sup>7

G7

B<sup>b</sup>dim7

What is the meaning of *Largo* in measure 1?

Heavy

Very slow

The same tempo

What type of chord is circled in measure 7?

diminished

minor

Augmented

What scale degree does the chord circled in measure 7 represent?

Supertonic

Submediant

Mediant

END OF WRITTEN EXAM

\*Aural Test = 1 point each question\*

# OMTA AURAL AWARENESS LEVELS 11 & 12

Aural Score
10

1. Major natural minor harmonic minor **melodic minor**

2. Major **natural minor** harmonic minor melodic minor

3. Major minor **Augmented** diminished

4. **Major 7th** minor 7th minor 6th

5. **Authentic** Half Plagal

6. Deceptive **Plagal** Authentic

7.

8.

9.

10.