

OMTA THEORY LEVEL 11 – PIANO

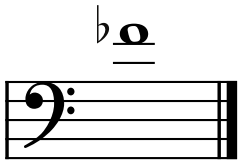
Student's Name _____

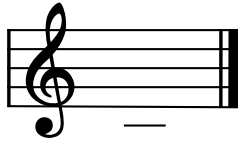
Teacher's Name _____

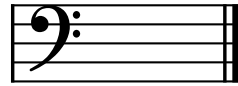
| | |
|--------------------|--|
| Written Score | |
| Aural Score | |
| TOTAL SCORE | |

Test code: Clara Schumann

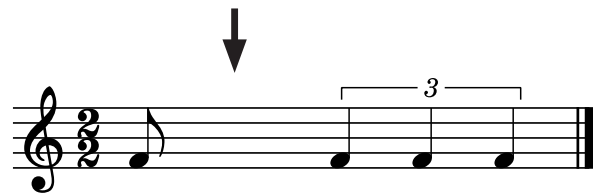
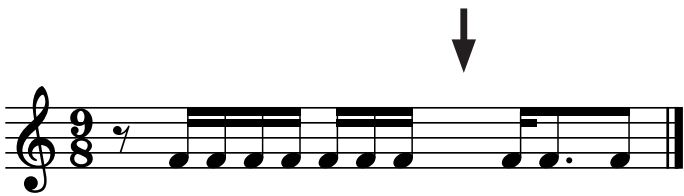
Write the letter name of each note on the line below. Use accidentals as needed.







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**

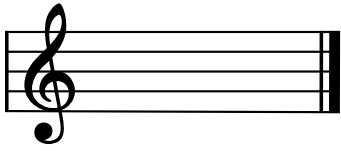


2/4 **2/2** **3/2**

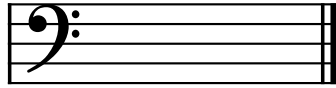


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Draw the key signatures.

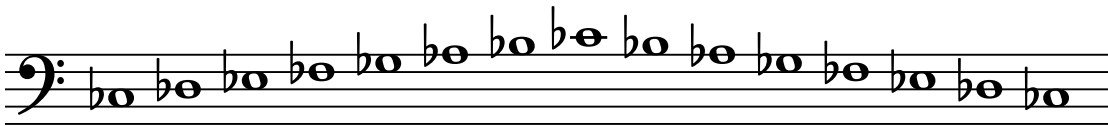


a \flat minor

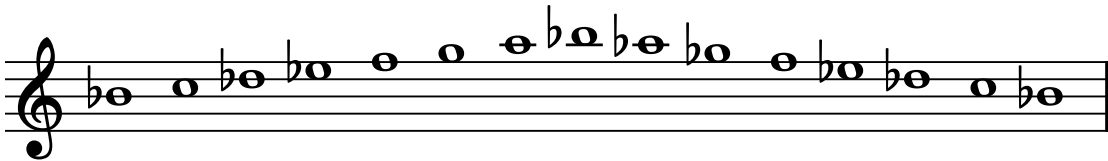


G \flat Major

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



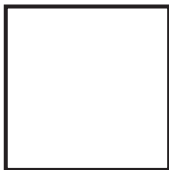
Tonic: _____ Major
natural minor
harmonic minor
melodic minor



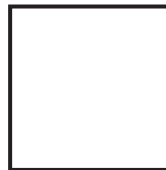
Tonic: _____ Major
natural minor
harmonic minor
melodic minor

Draw the correct answer in the box.

Dotted eighth rest



Double-dotted quarter note



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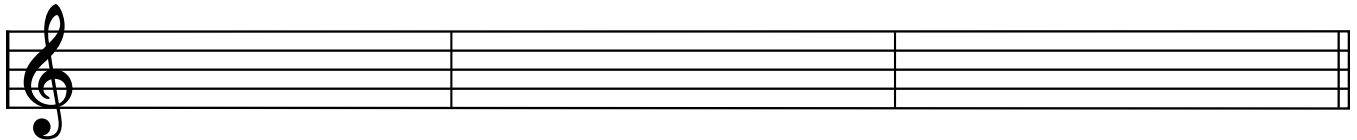
Music Example



The key signature of the music example is used for _____ Major and _____ minor.

The correct key signature of the example above is _____. Include Major or minor in the answer.

Draw root position chords for the key of F# Major using whole notes. Use accidentals as needed. Do not draw a key signature.

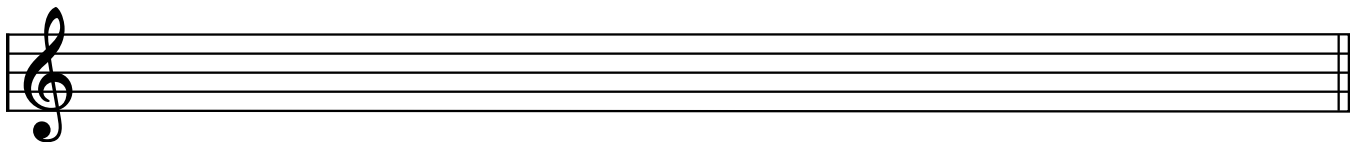


Tonic

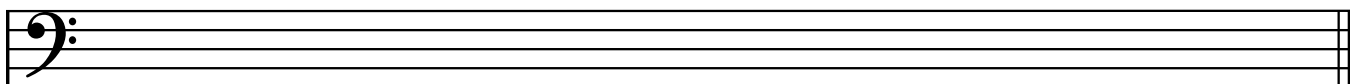
Subdominant

Dominant seventh

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



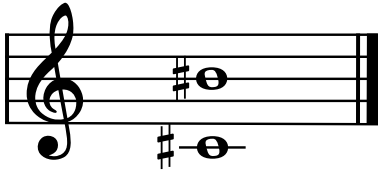
E Major

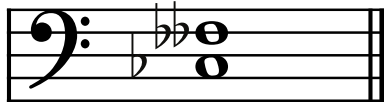


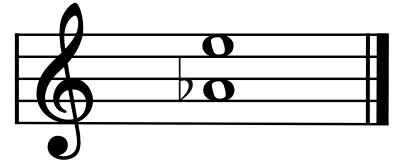
f# harmonic minor

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



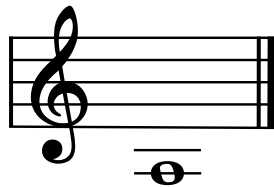




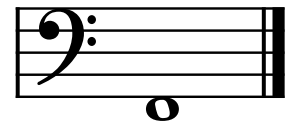
Draw the interval above each note using a whole note. Use accidentals as needed.



diminished 5th



minor 6th



Augmented 7th

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

TERMS

- _____ con fuoco
- _____ con moto
- _____ assai
- _____ calando
- _____ scherzando
- _____ deceptive cadence
- _____ half cadence
- _____ plagal cadence
- _____ authentic cadence
- _____ 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.

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

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 \flat 7

G7

B \flat 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

OMTA AURAL AWARENESS LEVELS 11 & 12

| |
|-------------|
| Aural Score |
|-------------|

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. 