*Written Test = 2 points each question*

# OMTA THEORY LEVEL 13 — PIANO

Student's Name KEY

Teacher's Name _____

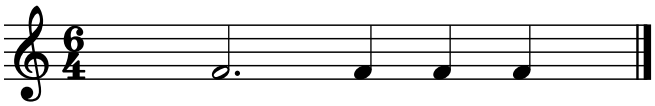
| | |
|---|---|
| Written Score | 100 |
| Aural Score | ——— |
| **TOTAL SCORE** | 100 |

Test code: Clara Schumann

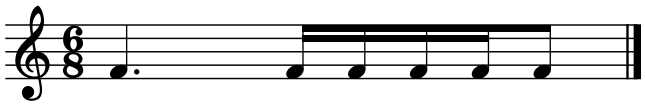
Match the forms with the structures. Write the letter of the structure on the blank line.

| **FORMS** | | **STRUCTURES** |
|---|---|---|
| D | Sonata-Allegro | A. ABa |
| A | Rounded Binary | B. AB |
| B | Binary | C. ABACA |
| C | Rondo | D. Exposition, Development, Recapitulation |
| E | Ternary | E. ABA |

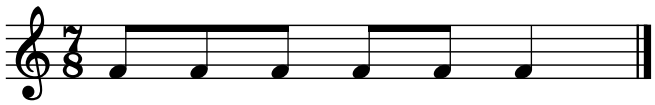
Identify the meter in each example as simple, compound, or asymmetrical (irregular).



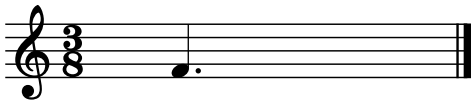
Compound



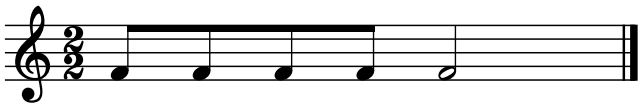
Compound



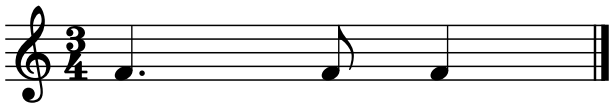
Asymmetrical



Simple



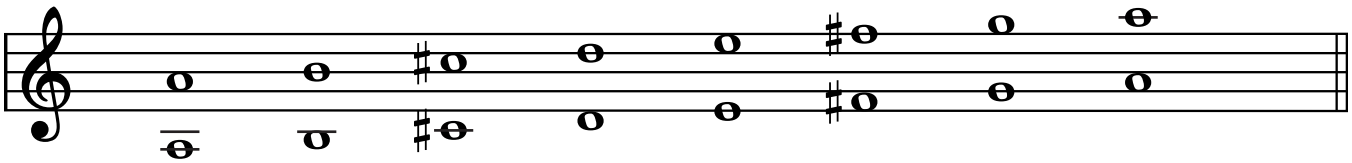
Simple



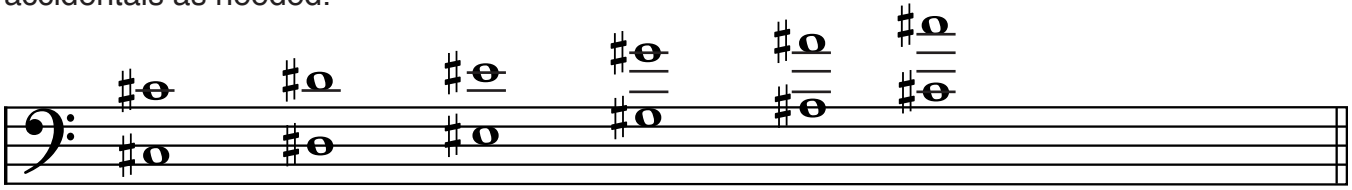
Simple

# OMTA THEORY LEVEL 13 — PIANO

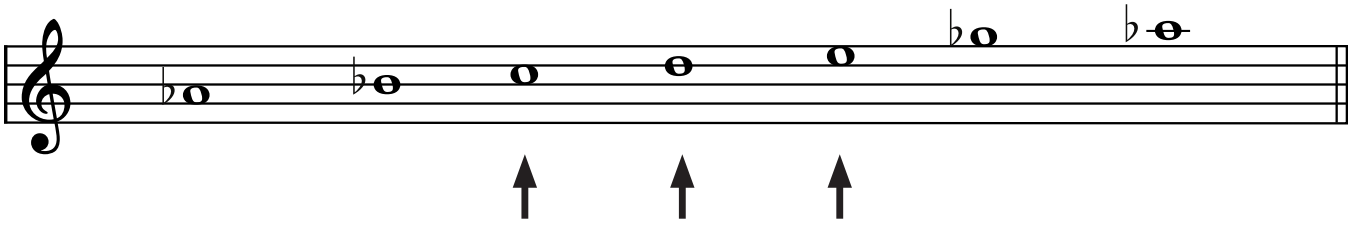
Draw the **A Mixolydian** scale one octave ascending using whole notes. Use accidentals as needed. Do not use a key signature.



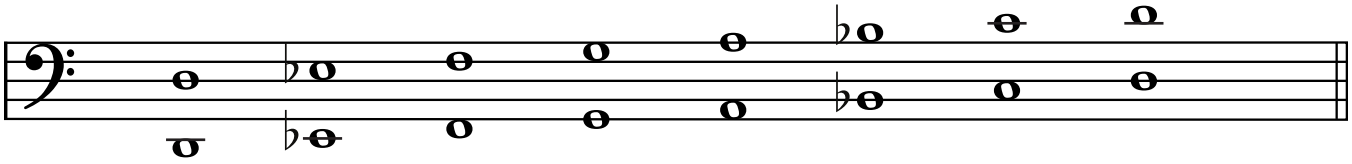
Draw the **C♯ Major pentatonic** scale one octave ascending using whole notes. Use accidentals as needed.



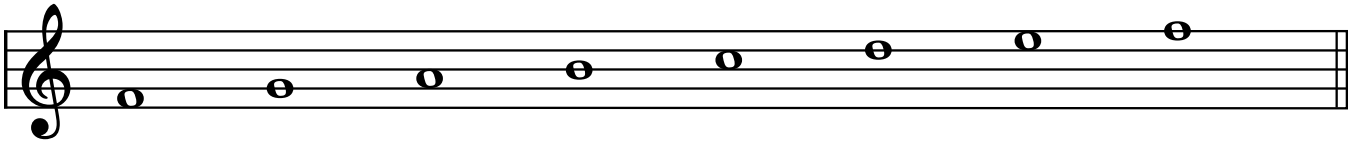
Draw each missing note of the **A♭ whole tone** scale above the arrows using whole notes. Use accidentals as needed. Do not use a key signature.



Draw the **D Phrygian** 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.



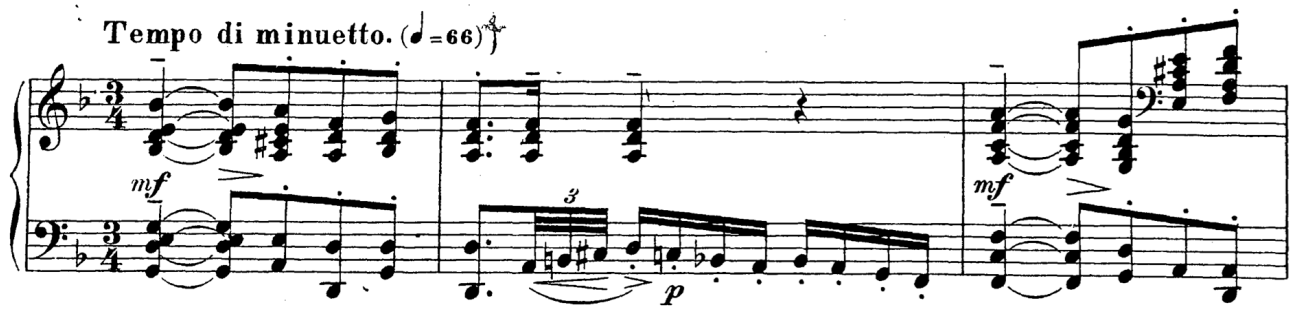
Tonic: F

Dorian
(Lydian)
Phrygian
Mixolydian

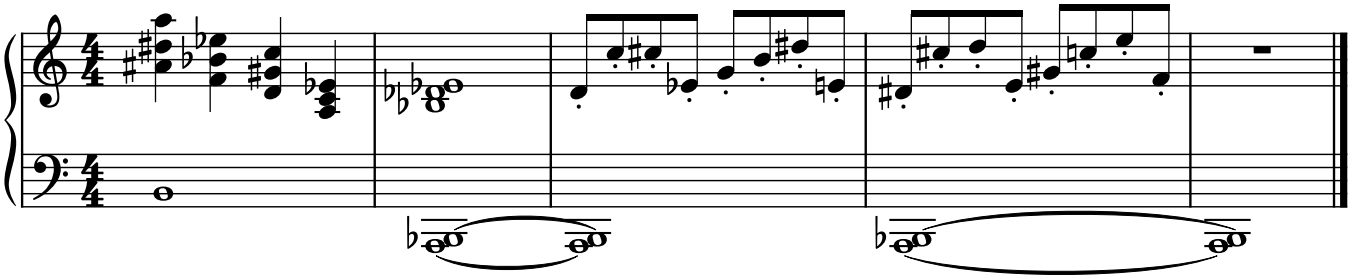
(2 pts.)

# OMTA THEORY LEVEL 13 — PIANO

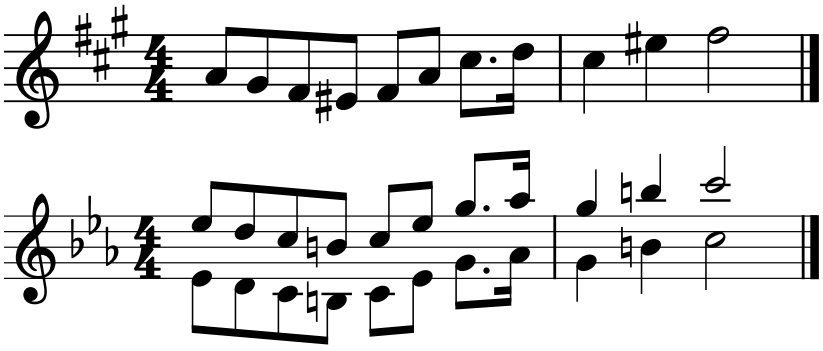
Is the following an example of tonal, bitonal, or atonal music? Tonal




Is the following an example of tonal, bitonal, or atonal music? Atonal



Transpose the following melody in the key of f-sharp minor into the key of c minor.



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

I I I I

IV IV I I

V IV I I

# OMTA THEORY LEVEL 13 — PIANO

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

| TERMS | | DEFINITIONS |
|---|---|---|
| C | Dorian mode | A. Major with a raised 4th scale degree |
| E | main droite | B. Minor with a lowered 2nd scale degree |
| B | Phrygian mode | C. Minor with a raised 6th scale degree |
| F | mano sinistra | D. Major with a lowered 7th scale degree |
| O | polyphonic | E. French, right hand |
| M | turn | F. Italian, left hand |
| A | Lydian mode | G. A music ornament usually played just before the main beat and printed smaller to indicate that it is melodically and harmonically nonessential |
| H | bitonality | H. Music having two tonal centers or keys at the same time |
| I | mordent | I. Begins on the written note, steps down, and returns to the written note; should be played quickly and begins on the beat |
| N | atonality | J. A quick alternation between the written note and a step above; usually begins on the upper note but may begin on the written note depending on the musical context and period |
| J | short trill | K. Having one melodic line at a time, the other voices or parts serving as accompaniment |
| L | monophonic | L. Consisting of a single musical line without accompanying harmony or chords |
| D | Mixolydian mode | M. Play the note above the written note, the written note, the note below the written note, and the written note again |
| K | homophonic | N. The absence of functional harmony as a primary structural element |
| G | grace note | O. “Many voices” two or more parts each having a melody of its own; contrapuntal |

Label time periods of music history above the dates given.

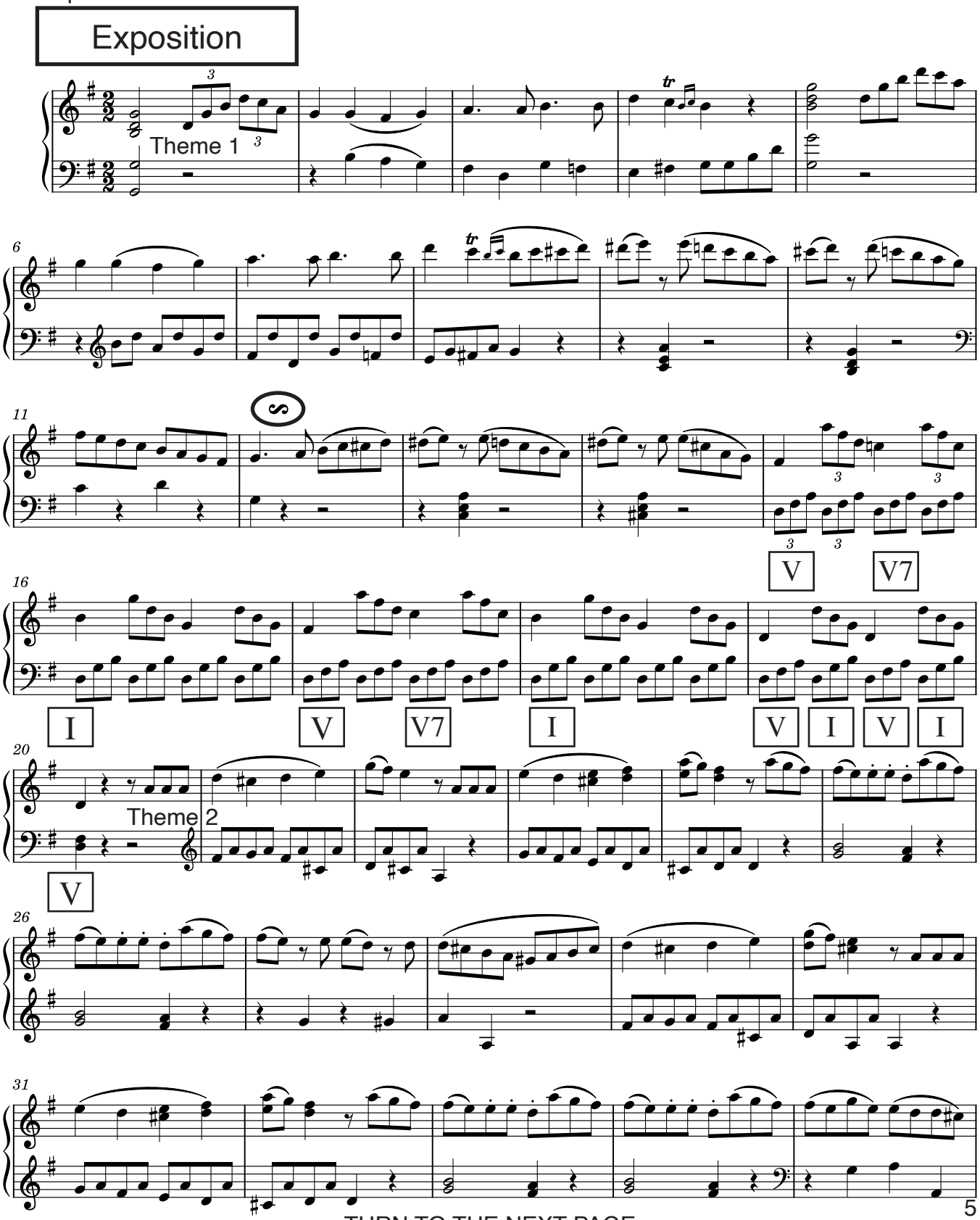
| (2 pts.) | (2 pts.) | (2 pts.) | (2 pts.) |
|---|---|---|---|
| Romantic | Baroque | Contemporary | Classical |
| 1825-1900 | 1600-1750 | 1900–Present | 1750-1825 |



TURN TO THE NEXT PAGE

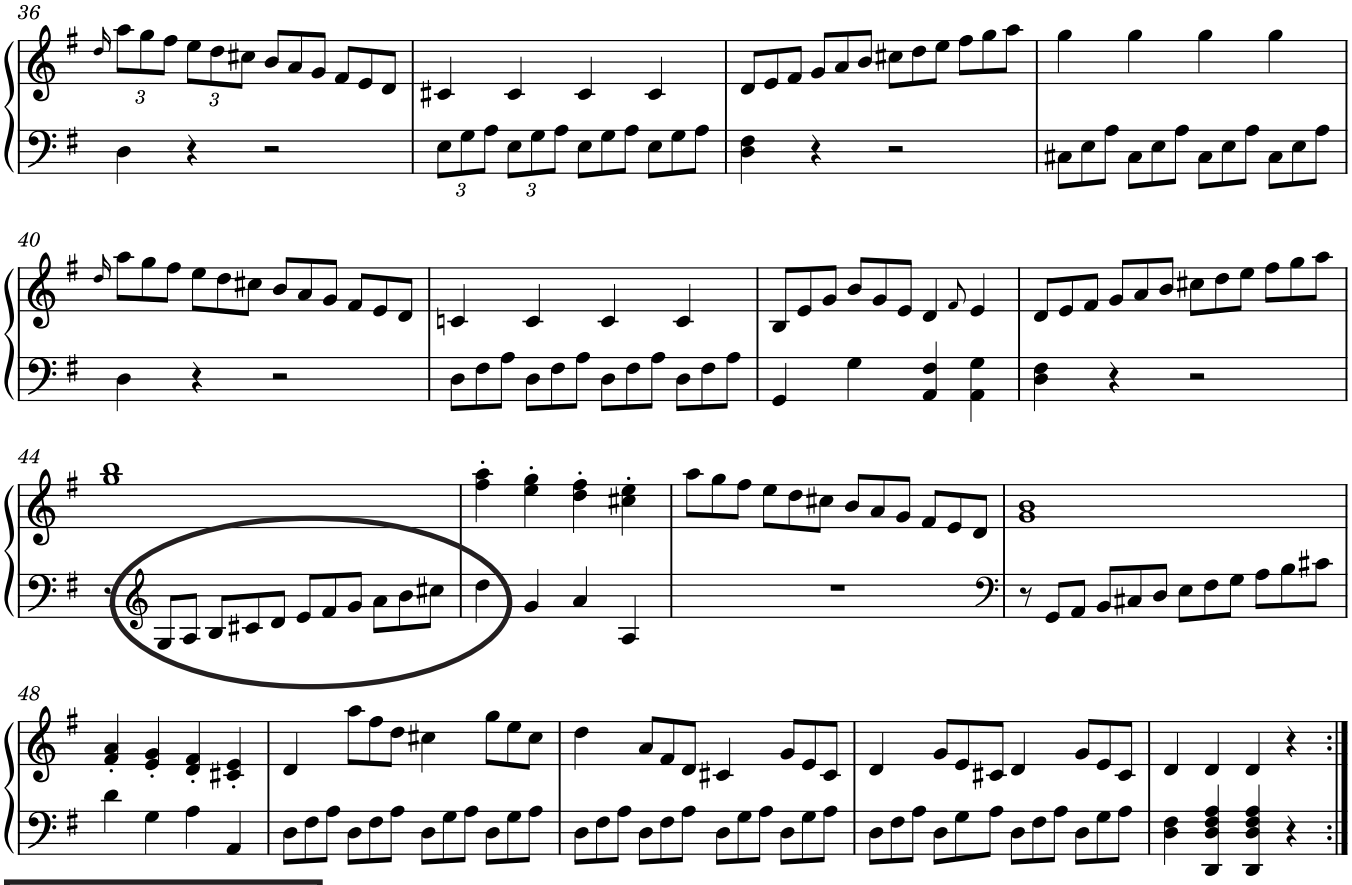
# OMTA THEORY LEVEL 13 — PIANO

Use the music example below to answer the questions on page 9. Circle the correct answer for each question or fill in the blank.

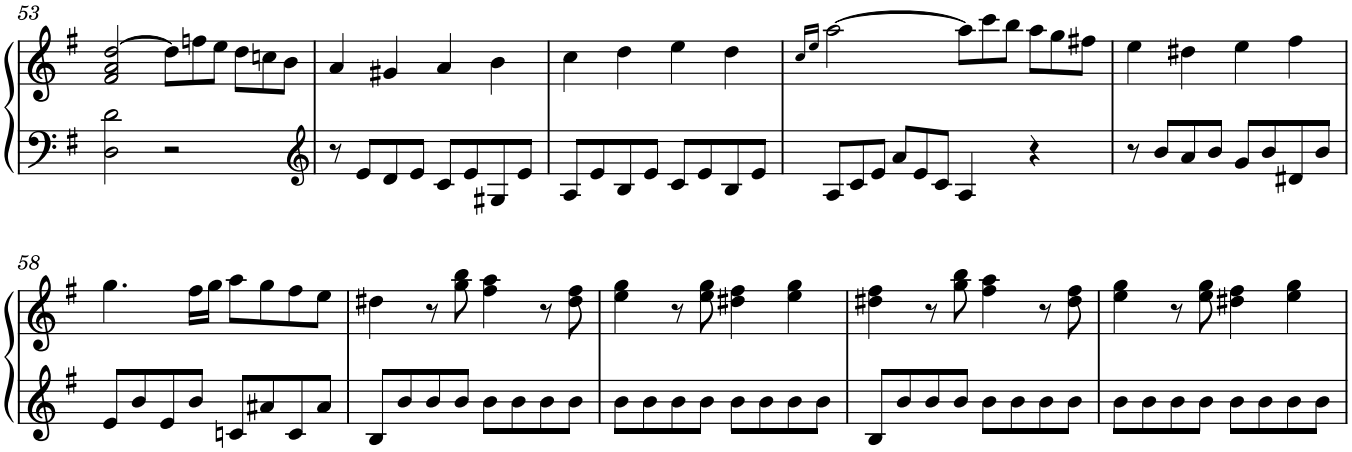




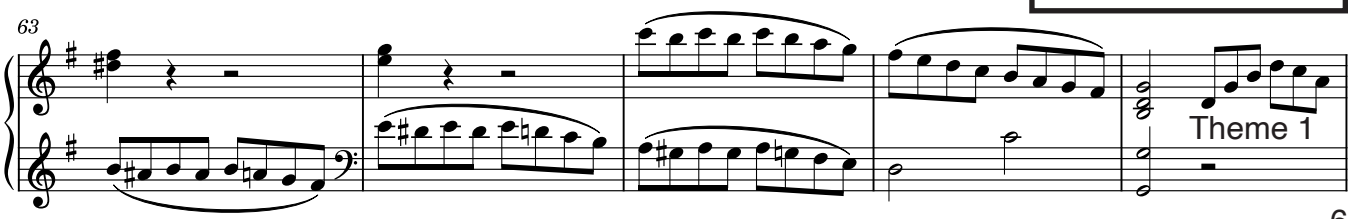

TURN TO THE NEXT PAGE




Development

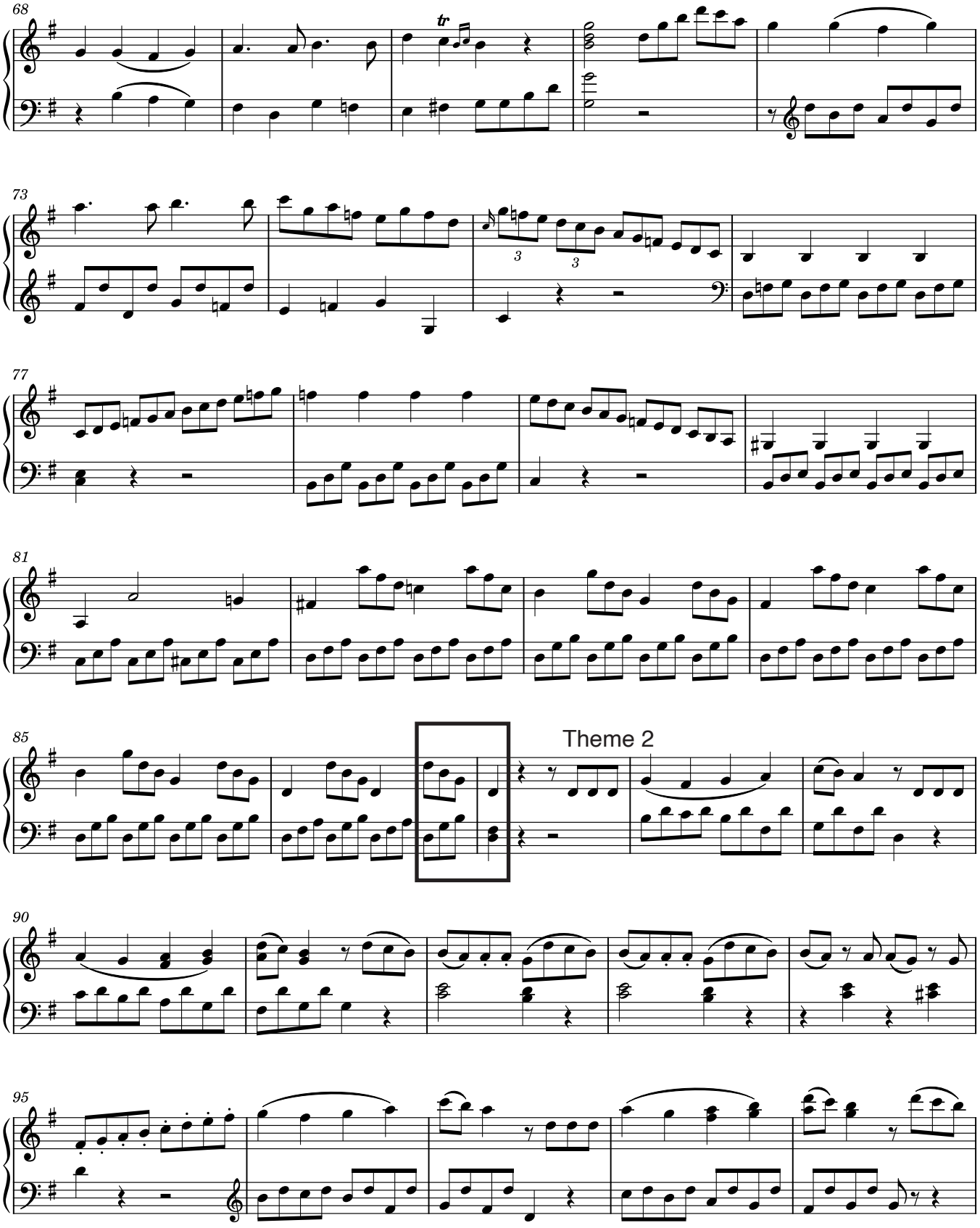



Recapitulation



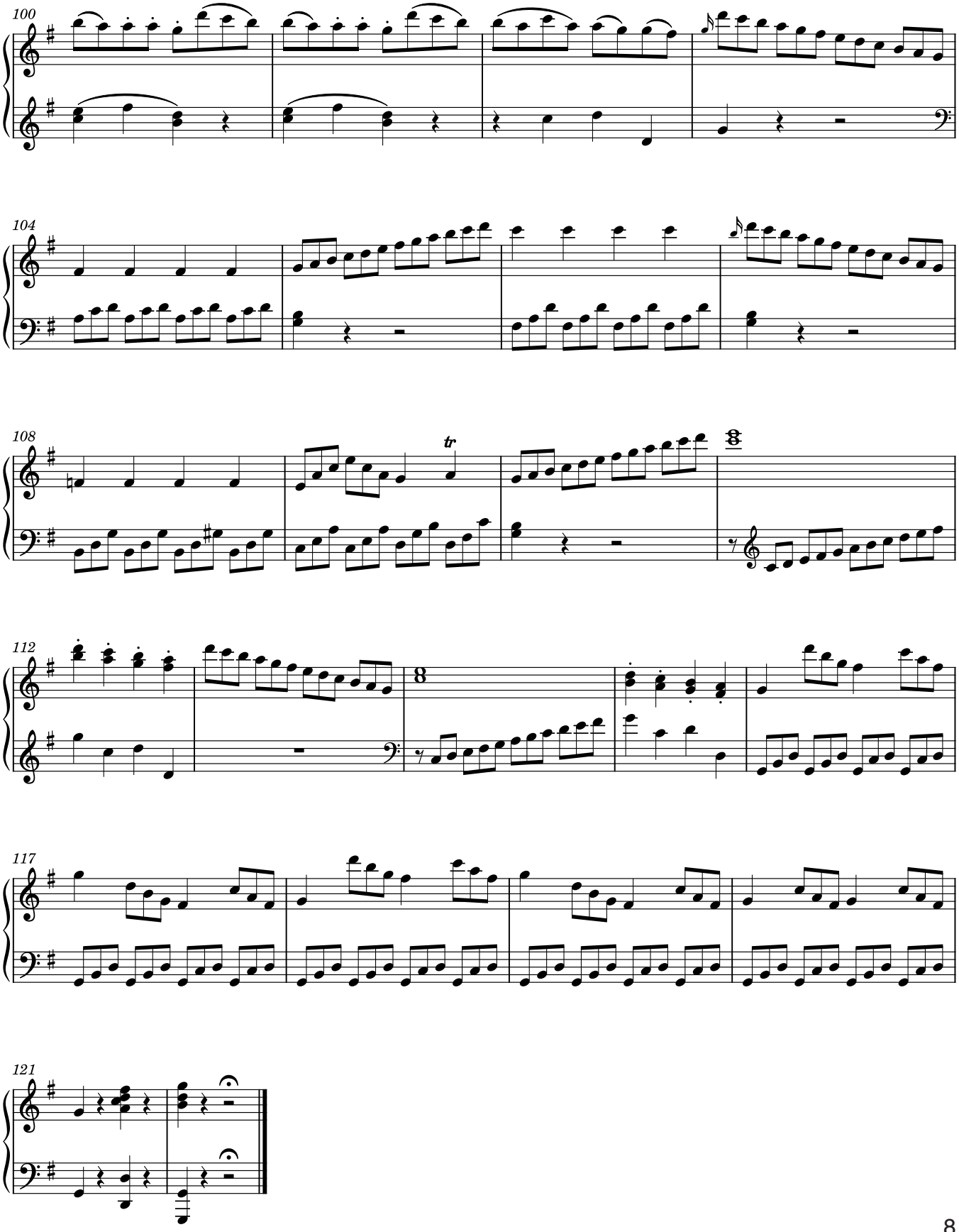



TURN TO THE NEXT PAGE






TURN TO THE NEXT PAGE






TURN TO THE NEXT PAGE

# OMTA THEORY LEVEL 13 — PIANO

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

What is the name of the symbol circled in measure 12?

Trill Mordent (Turn)

Using Roman numerals, label the chords on the score in measure 15–20. Use the boxes provided below each measure. (2 pts.)

The First Theme (starting in measure 1) is in the key of G Major (g major).
Include Major or minor in the answer.

The Second Theme (starting in the pickup to measure 21) is in the key of D Major (d major).
Include Major or minor in the answer.

The return of the First Theme (starting in measure 67) is in the key of G Major (g major).
Include Major or minor in the answer.

The return of the Second Theme (starting in the pickup to measure 88) is in the key of G Major (g major). Include Major or minor in the answer.

What is the cadence occuring at the end of measure 86 and the beginning of measure 87?

(Half) Authentic Plagal

Measures 9–10 are an example of Sequence.

Imitation Repetition (Sequence)

Measures 63-65 are an example of Imitation and Sequence.
(There are two possible answers to this question. Circle both answers.) (2 pts.)

(Imitation) Repetition (Sequence)

Identify the scale circled in the bass clef of measure 44.

G Major b minor (D Major)

END OF WRITTEN EXAM