

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: Florence Price

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

FORMS

C Ternary

B Binary

D Rounded Binary

E Sonata-Allegro

A Rondo

STRUCTURES

A. ABACA

B. AB

C. ABA

D. ABa

E. Exposition, Development, Recapitulation

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



Asymmetrical



Asymmetrical



Simple



Compound



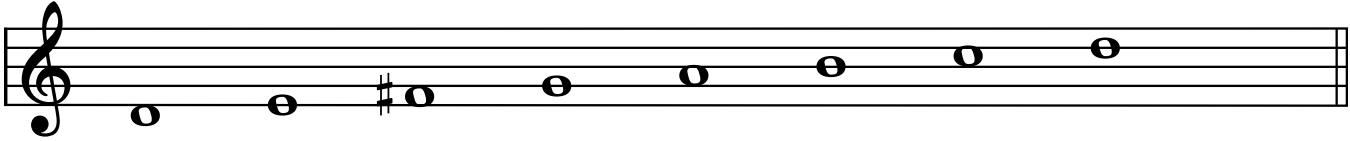
Compound



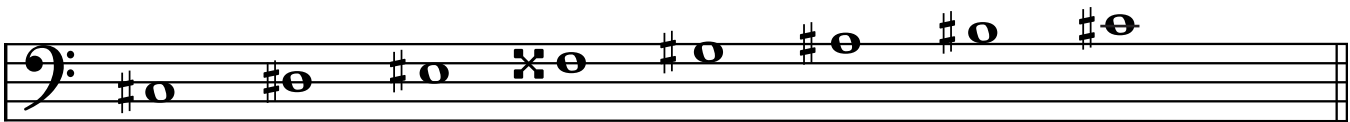
Simple

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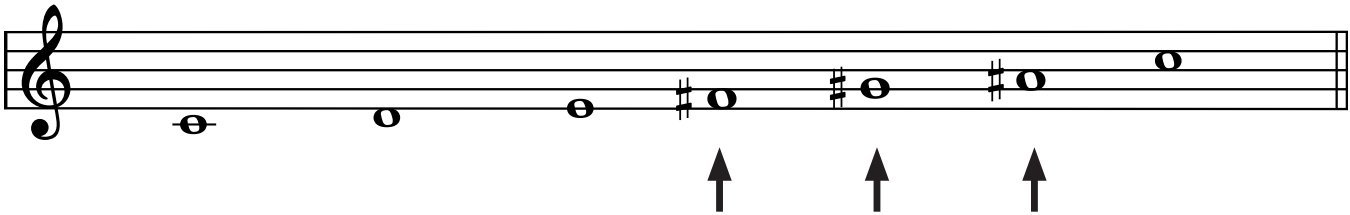
Draw the **D Mixolydian** scale one octave ascending using whole notes. Use accidentals as needed. Do not use a key signature.



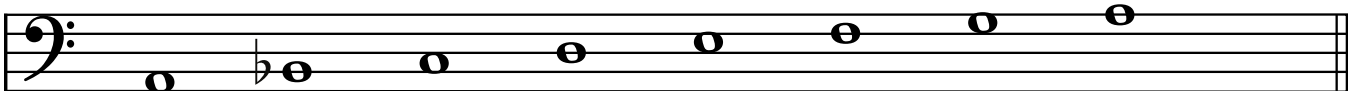
Draw the **C# Lydian** scale one octave ascending using whole notes. Use accidentals as needed.



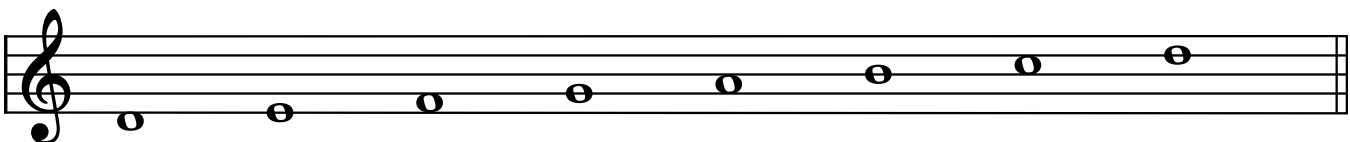
Draw each missing note of the **C whole tone** scale above the arrows using whole notes. Use accidentals as needed. Do not use a key signature.



Draw the **A 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: D Dorian
 Lydian (2 pts.)
 Phrygian
 Mixolydian

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

etwas langsamer
sehr zart

p
(m)

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

p

Transpose the following melody in the key of A Major to the key of D \flat Major.

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

I I I I

IV IV I I

V IV I I

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

TERMS

DEFINITIONS

 D Mixolydian mode

 L monophonic

 M turn

 C Dorian mode

 O polyphonic

 K homophonic

 H appoggiatura

 I mordent

 A Lydian mode

 F mano sinistra

 B Phrygian mode

 G grace note

 N Modes

 E mano destra

 J short trill

A. Major with a raised 4th scale degree

B. Minor with a lowered 2nd scale degree

C. Minor with a raised 6th scale degree

D. Major with a lowered 7th scale degree

E. Italian, right hand

F. Italian, left hand

G. A music ornament usually played just before the main beat and printed smaller to indicate that it is melodically and harmonically nonessential

H. Extends the principal note by a portion of its time value

I. Begins on the written note, steps down, and returns to the written note; should be played quickly and begins on the beat

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

K. Having one melodic line at a time, the other voices or parts serving as accompaniment

L. Consisting of a single musical line without accompanying harmony or chords

M. Play the note above the written note, the written note, the note below the written note, and the written note again

N. Seven scales with different arrangements of whole- and half-step patterns

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.)

Baroque

1600-1750

(2 pts.)

Classical

1750-1825

(2 pts.)

Contemporary

1900–Present

(2 pts.)

Romantic

1825-1900

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Use the music example below to answer the questions on pages 6–7. Circle the correct answer for each question or fill in the blank.

Exposition

Allegro

f Theme 1 *p*

7 *f* Theme 2

V6 or V₃⁶

I or I₃⁵

V₃⁴

12

I₆ or I₃⁶

Development

16 *p* *f*

Bdim

(B°)

Cm

(Cmin)
(Cminor)

X

G

(GM)
(GMaj)
(G Major)

G7

Cm

(Cmin)
(Cminor)

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Recapitulation

22

3 4 5 3 5 4 3 2 5 1 2 4 2 1 1

p Theme 1

28

2 1 2 4 4 2 1 2 3 5 3 3 3 3 1 1 1 1 1 2 3 1 2 1 2 3 1 2

cresc. *f* Theme 2

34

1 2 3 5 4 5 4 3 2 1 4 3 2 1 3 1 3 1 3 1 3 1

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

The symbol circled in measure 1 is another way of writing which time signature?

2
4

2
2

4
4

Write the chord names—not the Roman numerals—for the chords in measures 16–21. Include the appropriate Major (M), minor (m), or dominant seventh (7) chord symbol for each chord. Use the boxes provided below each measure. Exclude measure 18 from your analysis. Inversions are not required.

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

The Second Theme (starting in the pickup to measure 9) is in the key of G Major.
Include Major or minor in the answer.

The return of the First Theme (starting in measure 24) is in the key of C Major.
Include Major or minor in the answer.

The return of the Second Theme (starting in measure 32) is in the key of
C Major. Include Major or minor in the answer.

What is the cadence occurring at the end of measure 30 and the beginning of measure 31?

Half

Authentic

Plagal

The treble clef passage in measures 5–6 is an example of _____.

Imitation

Repetition

Sequence

Using Roman numerals, label the harmony on the score in measures 9–12. Include the correct inversion with your answers. For inversions, remember to consider all notes in the measure from bottom to top.

Identify the scale circled in the treble clef of measure 10.

G Major

b minor

D Major